

The Illustrated **LONDON NEWS**

THE FALKLANDS CRISIS

Peter Nichols
POPE JOHN PAUL II

The Counties
JOHN WINTON'S CLWYD

Andrew Moncur
THE SALMON POACHERS

Edward Lucie-Smith
SUTHERLAND IN RETROSPECT

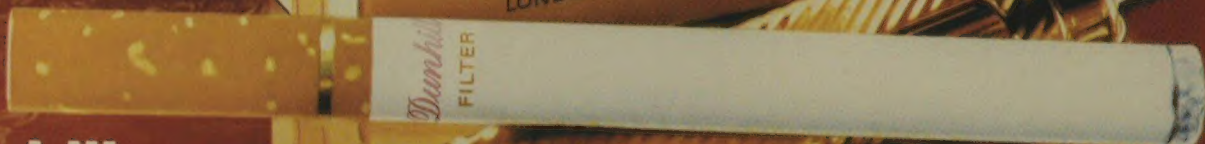
Norman Moss
THE DECLINE OF OPEC



Full guide to what's on in May starts on page 24
BRIEFING

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The Illustrated LONDON NEWS

Number 7006 Volume 270 May 1982

THE ILLUSTRATED
LONDON NEWS

BRIEFING

Our comprehensive guide to events in and around London begins on page 5 with highlights and contents. It continues on page 94 with a calendar for the month. Thereafter detailed listings appear under subject headings between pages 96 and 114.

The Illustrated LONDON NEWS

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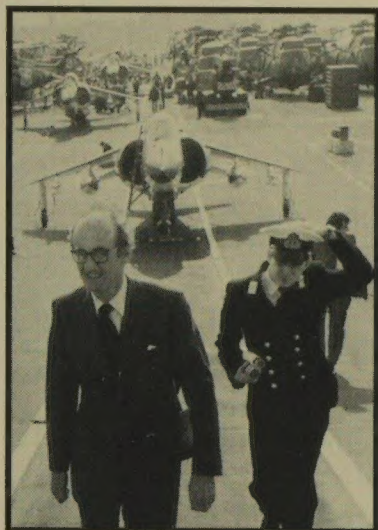
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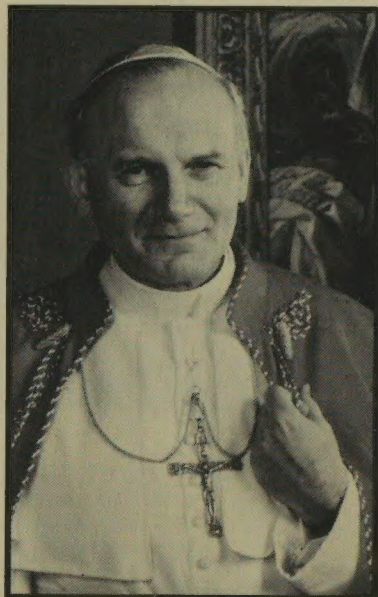
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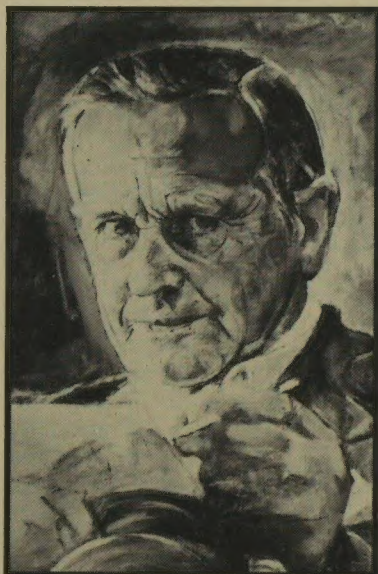
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Preparations for the Falklands.



Profile of the Pope.



Sutherland exhibition at the Tate.

The Falklands crisis

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Comment, pictures and chart of the naval task force.
Cover: HMS *Hermes* on the way. Photograph by Bryn Colton/Camera Press.

The Pope comes to Britain

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Peter Nichols assesses the character and achievements of John Paul II on the eve of the first-ever Papal visit to Britain.

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Bevis Hillier describes work at the Royal College of Nursing to restore the building and its treasures to their original Georgian splendour.

Wye poaching patrol

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London's bridges by Edna Lumb

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5: Blackfriars Viaduct Bridge

The fifth in a series of specially commissioned watercolours of some of the capital's most attractive bridges.

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taking you back to the precolumbian era whose mysterious Olmec, Toltec, Mayan and Aztec civilizations have left impressive reminders of the distant past. Later came the colonial period, with its legacy of Baroque palaces and richly decorated churches like Santa Prisca in Taxco... and, more recently, the explosion of modern Mexico, proudly typified by the capital, Mexico City, with its broad avenues, tree-shaded parks, and museums housing innumerable treasures of the fabulous past as well as striking examples of contemporary Mexican art, not forgetting Guadalajara, a large up-to-date town which has succeeded in preserving its old-world charm. Here too are many beach resorts, some of them world-famous like Acapulco, Puerto Vallarta, Mazatlan and Cancun; others more unspoiled, featuring immense expanses of fine sand fringed by tropical vegetation such as Ixtapa-Zihuatanejo, Careyes and the beaches of Baja California. There is a wide range of hotels and restaurants serving Mexican specialities. And everywhere you'll encounter a hospitality as warm as the sunshine which this friendly country enjoys all the year round.

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BRIEFING

Our comprehensive guide to events moves to a new position at the back of the magazine. It begins on page 94 with an indexed calendar of May highlights. These include the Chelsea Flower Show, the London Marathon, the Chichester and Glyndebourne festivals, the Royal Academy's Summer Exhibition, and the first visit of a Pope to Britain.

CALENDAR 94

A day-by-day selection of the month's highlights.

THEATRE J C TREWIN 96

First nights for Susannah York, Michael Bryant, George Cole and Hayley Mills... new reviews... and a full theatre guide.

CINEMA GEORGE PERRY 98

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Going Greek... the *ILN* Good Eating Guide... and a special wine offer.

OUT OF TOWN ANGELA BIRD 114

Briefing researched by Angela Bird and Miranda Madge

Edited by Alex Finer

ALL THE KING'S HORSES

Johann Georg II
of Saxony silver
Vicariat
taler, 1657



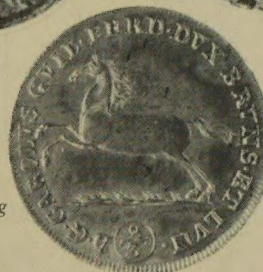
Edward VI
silver crown 1552



Charles I silver halfcrown
struck in 1644 at Chester
during the Civil War



Brunswick
- Wolfenbüttel
silver 2/3 taler of
Carl Wilhelm
Ferdinand showing
the Hanoverian
horse



James I silver crown of 1603-4

We have a large selection of coins, medals and numismatic books on display, and visitors are very welcome.



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PIMLICO



A modern 3-bedroomed house near shops, transport and the Embankment. There is a 22' sitting room, separate dining room, bathroom, cloakroom, gas c.h. and garage with workshop. £72,500 Freehold. Excellent value.

KENSINGTON, SW7



A beautifully modernised character house, in a quiet, cobbled mews in South Kensington. On the ground floor there is a dining room and luxury kitchen, on the first floor a square sitting room, study and large cloakroom with 2 bedrooms and a bathroom above. 25' garage, gas c.h. £125,000 ono.

CHELSEA, SW3



In a cul-de-sac just 2 minutes from Sloane Square, a recently modernised 3-bedroomed period town house with 27' reception, fitted kitchen, 2 luxury bathrooms, patio and gas c.h. £125,000, Sole Agents.

PIMLICO, SW1



A 6-roomed end terrace family house in a sought-after area near excellent shopping and travel facilities. Would convert to 2 flats or reinstate to a lovely house, and is priced accordingly. Two kitchens, 2 bathrooms and gas c.h. £123,000 Freehold.

CHELSEA, SW3



Behind a period façade, a recently rebuilt 3-bedroomed freehold with garage, double sitting room, dining room, kitchen, cloakroom, 2 bathrooms, utility room, patio, gas c.h. £144,250. Quiet location.

CHELSEA, SW3



Bordering on the Cadogan Estate, a spacious, modernised 3/4-bedroomed town house on 4 floors plus basement flat. 34' reception, dining room, fitted kitchen, master bedroom suite, 3 further bedrooms, 2nd bathroom, 3-roomed flat with bath, separate wc, gas c.h. patio. £210,000 Freehold.

ST. GEORGES HILL, WEYBRIDGE



Tastefully refurbished detached family residence in private estate. Indoor heated swimming pool, 5 bedrooms, 3 bathrooms, 5 receptions, games room, staff flat, double garage, 1 acre. Substantial Offers.

OXSHOTT, SURREY



An enchanting interior, heated swimming pool and 1 1/4 acres, all enhance this beautifully positioned family house, 6 bedrooms, 3 bathrooms, 4 receptions, Poggenpohl kitchen, double garage. Rural aspect. £225,000.

SLOANE COURT, SW1

Within a few minutes walk of Sloane Square we have a selection of 1- and 2-bedroomed flats ideally suited to those seeking an easily managed and convenient London base. This particular maisonette offers 2 large reception rooms, a master bedroom/bathroom suite, 2nd bedroom, 2nd bathroom with kitchen and cloakroom. There is independent gas c.h. and decorations are generally excellent. £75,000 55 year lease.

SLOANE AVENUE, SW3

In a p/b block, with superb views across London from its 7th floor situation a bright and spacious 3-bedroomed flat with 25' sitting room, fitted kitchen, utility room, bathroom and cloakroom. Extra storage space and a garage are available, whilst services include a lift, portorage, c.h. etc., £93,000 is sought for a 90-year lease.

ALBERT HALL MANSIONS, SW7

On the 6th floor of this popular beautifully presented prestige block opposite Hyde Park, a magnificently refurbished apartment with two intercommunicating reception rooms, luxury kitchen, 28' master bedroom with bathroom and dressing area en suite, 4 further bed/bath suites, cloakroom, all services provided, competitively priced at £365,000 to include best quality drapes and carpets.

FURNISHED LETTINGS DEPARTMENT

For those seeking rented accommodation in central London or Executive Country locations, may we suggest a telephone call to Miss Ann Moore or Miss Cate Shaw for our latest letting list.

54-56 Lower Sloane Street, London, SW1W 8BT. Telephone 01-730 8762

SELECTION OF LONDON TOWN HOUSES

BRUNSWICK GARDENS, W8.



In an excellent position north of Kensington High Street, fine period house in need of total refurbishment and redecoration. After completion of works, the accommodation would provide:-

4/5 Bedrooms
2/3 Bathrooms
2/3 Reception Rooms
Kitchen
Garden

FREEHOLD

£175,000

SUMNER PLACE, SW7.



In a quiet position close to South Kensington, an attractive stucco fronted house currently used as an apartment house. To be re-constituted as a family house to provide:-

5/6 Bedrooms
2/3 Bathrooms
2/3 Reception Rooms
Kitchen
Garden

LEASE 60 YEARS

£177,500

CHESTER STREET, SW1.

A fine period house with well arranged accommodation including first floor drawing room.

7 Bedrooms
4 Bathrooms
Staff Flat

LEASE 61 YEARS

£325,000



EATON TERRACE, SW1.

An immaculate period house refurbished to the highest standard.

4/5 Bedrooms
'L' Shaped Drawing Room
Dining Room
Sitting Room/Playroom
Kitchen
Paved Rear Garden

LEASE 27½ YEARS
LEASEHOLD
ENFRANCHISEMENT

£179,500



SELECTION OF LONDON FLATS

ONSLOW SQUARE, SW7

Two flats newly on the market overlooking the Square gardens, both in very good decorative order. Interior designer's one bedroom flat with gracious reception room, double bedroom and balcony.

LEASE 53 YEARS £79,500

Spacious family flat with two bedrooms, two excellent reception rooms, bathroom and cloakroom.

LEASE 53 YEARS £129,500

CRANMER COURT, SW3.

Light and sunny ground floor flat in this prestigious block in the heart of Chelsea.

2 bedrooms, 2 reception rooms, kitchen and bathroom.

LEASE 90 YEARS £82,500

CADOGAN SQUARE, SW1.

Situated between Knightsbridge and Sloane Square. A superb maisonette which has been refurbished and decorated to the highest standard.

5 bedrooms, 5 bathrooms, drawing room, dining room, study, fully equipped kitchen and laundry room.

LEASE 75 YEARS £395,000

ASHLEY GARDENS, SW1.

Situated between Westminster and Victoria. A bright and light modernised third floor flat in well known mansion block with large spacious rooms.

4 bedrooms, 2 reception rooms, 2 bathrooms, kitchen, cloakroom.

LEASE 95 YEARS £138,500

MONTPELIER SQUARE, SW7



Situated on the South Side of this famous Garden Square, a beautifully modernised period house offering well-planned accommodation close to both Harrods and Hyde Park. The house has attractive views over private gardens and has been completely redesigned and remodelled by an interior designer. 3 Beds, 2 Baths, 2 Rec, Kit, Conservatory, Garden, Gas CH, Lift. F/Hold. £335,000.

MONCORVO CLOSE, SW7

A most attractive modern Town House situated in this quiet residential street within a minute's walk of Hyde Park & Knightsbridge. 5 Beds, 4 Baths, 3 Rec, Kit, Gge, Terrace, Balcony, Gas CH. Lease 84 yrs. £340,000.

OAKLEY ST, SW3

A recently modernised Freehold family house in the heart of Chelsea which is of the typical period terraced style, is arranged over four floors and presently has a sitting tenant occupying one basement room which has its own entrance from the street. 4 Beds, 3 Rec, Bath, Shwr Rm, Kit, Gas CH. F/Hold. £120,000.

BALFOUR MEWS, MAYFAIR, W1

A deceptively spacious low-built family house with superb Reception Rooms opening onto a Patio Garden. Magnificent Master Suite of Bedroom, Dressing Room & Bathroom, 5 further Bedrooms, 3 further Bathrooms, 4 large Reception Rooms, Kitchen, Etc. PLUS STAFF FLAT of 3 rooms, Kit & Bath. DOUBLE GARAGE. A rare house in excellent condition. Long lease. Substantial offers required.

ROSARY GARDENS, SW7

EXCELLENT NEW CONVERSION

In convenient location close to Gloucester Road and South Kensington. The flats are well finished with Gas CH, Neff cookers, brass door furniture, etc. Studio Flat £26,500. 1 Bed flats from £33,500, 2 Bed flats from £59,500. Leases 125 yrs. Viewing Recommended.

NAPIER COURT, SW6

A very attractive recently decorated First Floor flat in this superb modern p/b block. With delightful views over the communal gardens. The block is situated immediately adjacent to the entrance to the Hurlingham Club and within two minutes' walk of Putney Bridge Station. 3 Beds, Rec, Kit, Bath, Clks, Gas CH. Porterage. Lift. Communal Gdns. U/ground car parking. Lease 96 yrs. £69,500.

MONTROSE COURT, SW7

A light Ground Floor flat in this attractive modern block only 100 yds from Hyde Park. The flat has been tastefully decorated and well maintained and is ready for immediate occupation. 2 Beds, 2 Rec, Kit, Bath, Clks. CH. CHW. Lease 95 yrs. £99,500.

PRINCES GATE, SW7

An attractive Ground Floor flat in an exclusive modern p/b block. The block is well looked after, has an attractive entrance hall, is in good decorative order throughout and would make an ideal pied-à-terre. Bed, Rec, Kit, Bath, CH. CHW. 24-hour porterage. Lease 55 yrs. £52,500.

AUDLEY COURT, HILL ST, W1



A beautifully maintained Second Floor flat in this prestigious modern p/b block in the heart of Mayfair. The flat has the benefit of well fitted bathrooms and an underground parking space. 4 Beds, 2 Baths, Double Rec, Shwr Rm, Kit, Clks, Balcony. Gas CH. Porterage. E/phone. Lift. Lease 79 yrs. £325,000.

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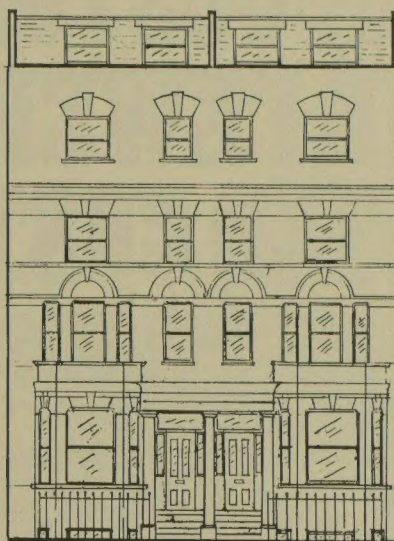
SALES



BELGRAVIA FREEHOLD SW1

A really superb, fine period house with a lovely atmosphere in this quiet, wide street. The property is most unusual in many respects with unique and interesting features including a vaulted dining room, rectangular sitting room and unusual staircase. Modernised to the highest standard, this really is a quite exceptional home and the attractions of this property are further enhanced by its freehold tenure, a rare situation in Belgravia.

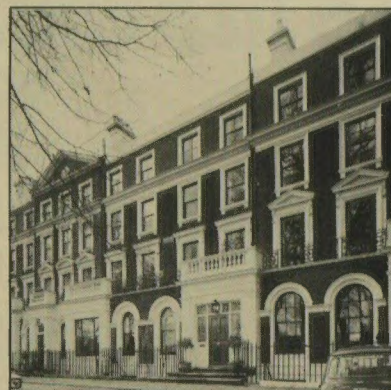
3 bedrooms: 2 bathrooms (1 en suite): large rectangular drawing room: study/sitting room: dining room with french windows to large garden: maid's quarters comprising bedroom and bathroom: kitchen/breakfast room: cloakroom: large garden: utility room: bar.
Freehold £325,000.
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LONDON'S FINEST HOME SW3

A magnificent classical, double-fronted period house with spacious family accommodation on relatively few floors, in immaculate order. With a frontage of some 35' the house has glorious views over both the gardens of Burton Court and its own large private garden, indeed every room has garden views.

Drawing room: dining room: sitting room: large entrance hall: master bedroom suite comprising, sitting room, enormous bedroom and 2 bathrooms: 6 further bedrooms: 3 further bathrooms: large kitchen/breakfast room: 2 cloakrooms: large garden: balcony: self-contained flat comprising, bedroom, bathroom, sitting room and laundry room: wine cellar.

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LETTINGS

EATON PLACE SW1

A really superb maisonette with extremely elegant spacious reception rooms, in this very sought-after area of London.

Drawing room: dining room: breakfast room: study: large conservatory: fully equipped American style kitchen: master bedroom with bathroom en suite: 3 further bedrooms 2 with bathrooms en suite.

Available now—long let £525 per week.



ELM PARK ROAD SW3

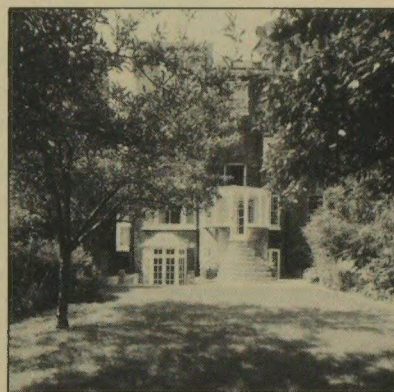
A beautiful semi-detached period house in this popular and well located tree-lined street. The property has been modernised to a high standard and provides excellent family accommodation with a large garden.

Master bedroom and bathroom suite: 3 further bedrooms: 1 further bathroom: 30' drawing room: dining room: study/conservatory: kitchen/breakfast room: cloakroom: utility room: boot room: cellar: front and rear gardens: balcony.
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SW10

A lovely garden maisonette in this exclusive location and with large, light rooms opening onto an 80' garden with country like views.

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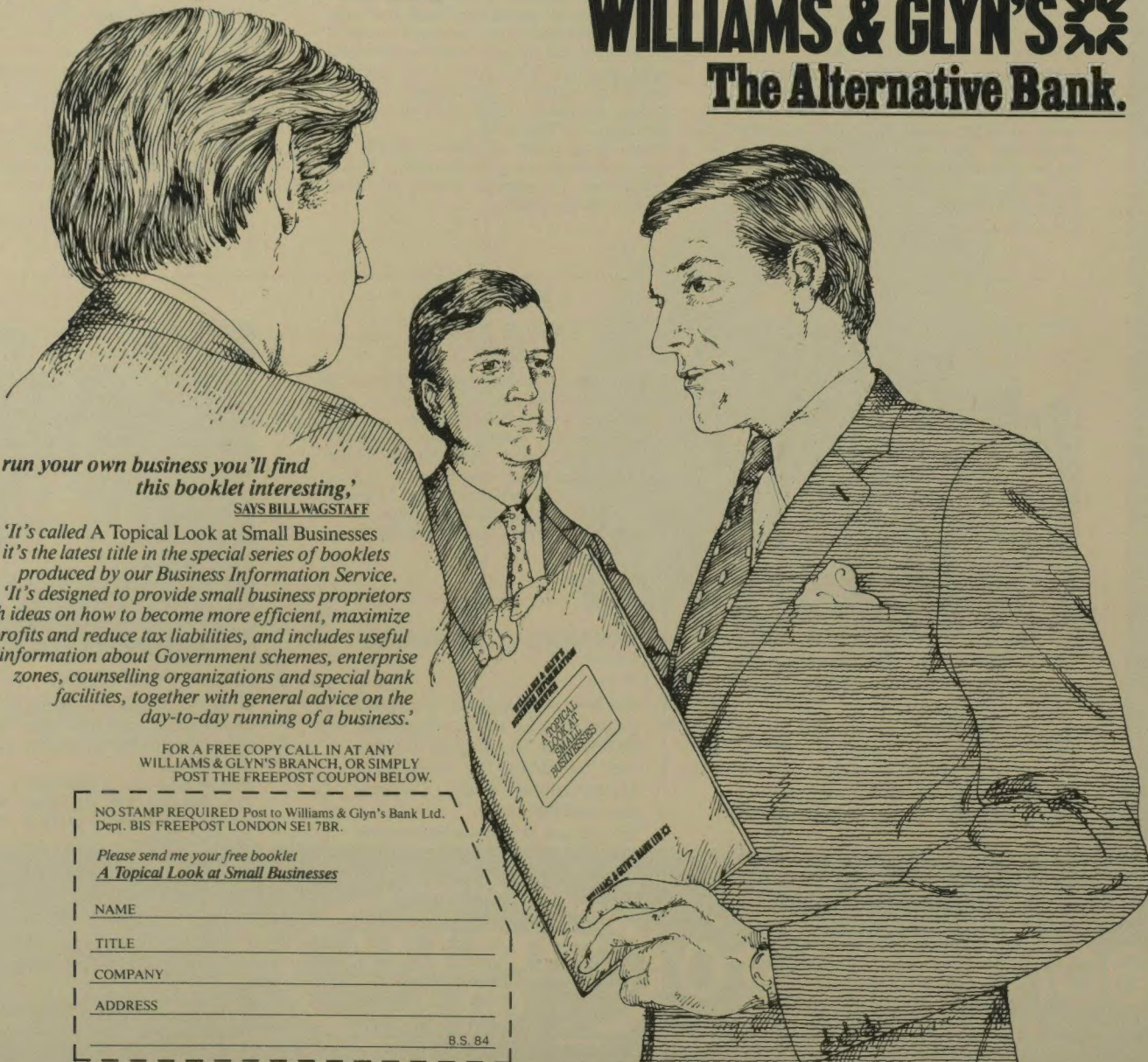
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Preparing for war

An outbreak of war between Britain and Argentina over the sovereignty of the Falkland Islands remained more than a possibility as we went to press with this issue. A strong British fleet comprising two aircraft carriers and an impressive array of other fighting ships was fast approaching the area, and attempts by the United States Secretary of State, Alexander Haig, to find a diplomatic way out of the dispute seemed to be running into deadlock. The British Government was insistent that all Argentine forces should be withdrawn from the islands. President Galtieri of Argentina proclaimed that his troops would stay, "alive or dead".

The British Government was taken by surprise by the Argentine invasion of the Falklands on April 2, a failure either in the supply of accurate information or of its correct interpretation. It was described by the Secretary of State for Foreign Affairs, Lord Carrington, as a great national humiliation, and having accepted responsibility for it he resigned his office three days later, together with his deputy, the Lord Privy Seal, Humphrey Atkins, and the Minister of State, Richard Luce, who had been involved in what appeared to be amicable discussions about the Falklands with Argentine representatives in New York a few weeks before the invasion took place. Once the initial force of some 4,500 Argentine troops had landed on the islands they quickly won control, the tiny garrison of fewer than 100 marines being ordered to lay down their arms by the Governor, Rex Hunt, who surrendered to the invaders and was flown out of the island to Uruguay, and then back to Britain.

Having failed to forestall the invasion the British Government acted swiftly and with determination once it had taken place. Diplomatic relations were severed, the movement of Argentine assets out of Britain was blocked and insurance cover for British exporters was suspended. The naval task force (its composition is given on page 16) was assembled and most of it had put to sea by April 6. A resolution in the United Nations Security Council had been secured (by a vote of 10-1, with four abstentions) calling for the immediate cessation of hostilities, the immediate withdrawal of all Argentine forces from the Falkland Islands, and for the resolution of the dispute by diplomatic means. The European Economic Community agreed to support Britain by imposing a ban on all imports from Argentina. From April 12 a 200-mile maritime exclusion zone was imposed by Britain round the Falkland Islands, with the warning that any Argentine warships or naval auxiliaries found within the zone would be treated as hostile and would be liable to attack by British forces.



On board *Hermes*, marines keep in training on their way to the Falklands.

In the House of Commons the Prime Minister won general support for her declaration that the Falkland Islands and their dependencies remained British territory, and that no aggression or invasion could alter that simple fact. It was the Government's objective, she said, to free the islands from Occupation and return them to British administration at the earliest possible moment. The Secretary of State for Defence, John Nott, emphasized that if diplomatic and economic measures failed then force would be used to achieve the Government's objective.

What was Britain preparing to fight for? The Falkland Islands comprise about 200 small islands covering a total of 4,700 square miles in the south Atlantic, about 480 miles north-east of Cape Horn, about 300 miles from Argentina and about 8,000 miles from the United Kingdom. The islands are austere and windswept, about 1,800 people live on them, and their only resource is wool from sheep-farming. In terms of *realpolitik* they can hardly seem worth waging war for, which may explain the astonishment of the Argentine junta that Britain should be ready to do so. But there was more than *realpolitik* at stake. The Falkland Islands are a self-governing Crown Colony, and as such are under British protection. Their people, though few in number, have frequently indicated that they remain under British sovereignty by choice. They have been invaded and taken over by force of arms, and against their own wishes. They are entitled to protection, and to the freedom to choose their own destiny. In today's world such protection should best be provided by the international community through the United Nations, but if not then by those more immediately responsible (as is provided for under Article 51 of the UN Charter).

In the case of the Falkland islanders, by their choice, this means Britain.

Military preparation did not mean that Britain had lost hope of reaching a peaceful solution, though it was emphasized that the British Government was only likely to agree to a negotiated settlement provided it incorporated the principles of Argentine withdrawal, acceptance that sovereignty had not been affected by the invasion and recognition of the wishes of the Falkland islanders. The Prime Minister believed that diplomatic efforts were more likely to succeed if they were backed by military strength, and establishing an awareness among the Argentine military junta that Britain had the military capability and the strength of will to use it was an essential factor in Mr Haig's mediation attempts. In its early stages the declared policy of "even-handedness" by the US government evidently encouraged the Argentine leaders to believe that no concessions were necessary, but as the negotiations got tougher the message seemed to come through from Washington that if it came to armed conflict the US would support Britain.

It was too early to say at the time of writing whether realization of its growing diplomatic isolation, coupled with the approach of the British fleet and further military moves (including the RAF's deployment of a force of Vulcan bombers), would be sufficient to force the junta to withdraw. The Argentine proposals put forward via Mr Haig on April 19, as Mrs Thatcher announced in the House of Commons on the following day, fell somewhat short of British requirements. Negotiations were to continue through the good offices of the United States, and if these failed then perhaps through the United Nations. Both sides seemed to be trying to avert the war that both were preparing for.

Monday, March 15

Harold Evans, editor of *The Times*, resigned, and Charles Douglas-Home, the deputy editor, was appointed to replace him.

An 11-year-old boy was killed and 36 people were injured in a series of IRA bomb attacks in Northern Ireland. The most serious explosion was at Banbridge, Co Down.

British Rail and the three railway unions went before Lord McCarthy's Railway Staffs National Tribunal which had been charged with ruling on BR's flexible rostering proposals at the root of the strikes of January and February. The inquiry ended in deadlock after two days and Lord McCarthy was to seek further information from the unions.

For the third successive month industrial output fell, reaching its lowest level for 14 years.

The two-man British Transglobe Expedition, Sir Ranulph Fiennes and Charles Burton, resumed their journey to the North Pole. A relief aircraft flew in new equipment to them after they had lost a snowmobile and a sledge when they fell through ice into the sea.

Tuesday, March 16

President Brezhnev of the Soviet Union announced that his country would freeze the deployment of its triple-headed SS20 missiles west of the Urals, and was ready to reduce the number already in place if an arms agreement could be reached with the United States; but that if Nato went ahead with the deployment of new medium-range missiles in Europe the Russians would take "retaliatory measures".

Nicaragua was put under a state of emergency by its left-wing government which claimed that two bridges had been blown up by guerrillas under orders from the Central Intelligence Agency.

The South African Press Association reported that 201 guerrillas of the South West Africa People's Organization had been killed by South African-led forces in a raid into Angola over the weekend of March 14/15.

Wednesday, March 17

A letter bomb was sent to John Nott, Secretary of State for Defence; it was safely dealt with by Scotland Yard's anti-terrorist branch.

Thursday, March 18

The Home Office announced that Sir David McNee, Commissioner of the Metropolitan Police, would retire in October and be replaced by Sir Kenneth Newman, Commandant of the Bramshill Police College and formerly Chief Constable of the Royal Ulster Constabulary.

Three Royal Marine commandos were killed when a mortar shell exploded on a training exercise in Otterburn, Northumberland.

A Dutch four-man film crew working for television was killed in a shoot-out near Santa Rita, El Salvador.

The French franc touched a new low: Fr 6.185 against the dollar, Fr 2.6059 against the Deutschmark.

Vasili Chukov, responsible for the defence of Stalingrad in 1942, died at the age of 82.

Friday, March 19

The 15 English cricketers who played matches against South Africa were banned from playing for their country for three years by the Test and County Cricket Board.

Many of the West Bank's population of 700,000 Palestinians began a 72-hour general strike after the Israeli military authority sacked the Palestinian mayor of El-Birea and replaced him with an Israeli army officer, and also banned the distribution of three local Arabic newspapers. Two Palestinian youths were shot dead on March 20, a third on March 22 and four others on March 24 as violence erupted throughout the Israeli-occupied West Bank.

Alan Badel, the actor, died aged 58.

Sunday, March 21

Mrs Indira Gandhi, Prime Minister of India, arrived in Britain for a five-day visit.

The baby daughter of Lech Walesa, Polish leader of Solidarity, who was born after he was detained under martial law, was baptized in Gdansk. Walesa, who had not yet seen his daughter, was allowed to attend.

Earthquake tremors measuring 7.3 on the Richter scale hit Japan's northernmost island, Hokkaido, injuring at least 80 people.

The Mount St Helen's volcano in the United States erupted twice and about 250 people in Washington State were evacuated for a time.

Harry H. Corbett, the comedy actor, died aged 57.

Monday, March 22

The American space shuttle Columbia blasted off successfully from Cape Canaveral for its third mission in space.

60 Argentinian scrap merchants landed on South Georgia, one of the Falkland Islands dependencies, in the south Atlantic and hoisted the Argentine flag. Diplomatic protests were made and the Royal Navy patrol ship *Endurance* sailed to the island. Several Argentine warships were also sent to the area on March 27.

Lieutenant-Colonel Jean Blackwood became the first woman to take command of a British army unit: she took up her appointment as colonel in charge of the 37th Wessex and Welsh Signals Regiment (Volunteers) of the Territorial Army.

Tuesday, March 23

The number of registered unemployed in Britain fell by 53,000 to 2,992,000.

The closure of seven of the Royal Navy's shore training establishments over the next four years was announced; the RN's total manpower would be reduced by 10,000 over the same period, to about 62,000.

President Romeo Lucas Garcia of Guatemala was overthrown in a bloodless coup by a military junta led by Brigadier-General Efraim Rios Mont. The junta asserted that elections held three weeks earlier had been fraudulent.

Wednesday, March 24

The Jockey Club announced a £7 million world-wide appeal to buy Aintree racecourse and thereby save the Grand National.

The Labour-controlled Greater London Council arts committee voted to cut this year's proposed £300,000 grant to the Royal Opera House by a third.

Lieutenant-General Mohammad Hossain Ershad, commander of the Bangladesh Army, deposed President Satter in a bloodless coup, suspended the constitution and installed himself as chief martial law administrator.

President Brezhnev of the Soviet Union offered unconditional talks to China with a view to improving relations between the two countries. China responded by asking for a settlement of the border problem as a precondition.

Thursday, March 25

Roy Jenkins won the Glasgow, Hillhead, by-election for the Social Democrat and Liberal Alliance by 2,038 votes from the Conservatives.

Three soldiers from the Royal Green Jackets were shot dead and nine passers-by were injured in an IRA ambush in west Belfast.

The Israeli military authority dismissed two more Palestinian mayors in the West Bank. In Gaza an Israeli sergeant-major was killed, three other soldiers and three Arabs were injured when a hand grenade was lobbed into an army van.

Friday, March 26

British Telecom confirmed that the 112-year-old telegram service would be discontinued from October 1 because of rising losses and falling demand.

It was announced that the Royal Navy's Hovercraft Trials Unit at Lee on Solent would be closed in October.

Oil companies were warned by the Organization of Petroleum Exporting Countries (Opec) that unless attempts to force Nigeria to cut prices ceased they would call an emergency meeting resulting in supplies being cut to offending companies.

Saturday, March 27

Vandals started two separate fires in Salisbury Cathedral, causing damage to the high altar.

Oxford won the 128th Boat Race, beating Cambridge by 11 seconds or 31 lengths—their seventh successive win.

Sunday, March 28

In El Salvador's first free elections for 50 years, held despite efforts by left-wing guerrillas to disrupt the poll, no party won a clear majority. The country's five right-wing parties were to form a coalition government; they had won nearly 60 per cent of the votes between them, the remaining share going to President Duarte's Christian Democrat party.

Turner's *Sun Rising Through Vapour* and Claude's *The Marriage of Isaac and Rebekah* were slashed by a youth at the National Gallery.

At Heathrow 20 tractors, catering vehicles and loading vans belonging to British Airways were immobilized when sugar and sand were put in their fuel tanks.

Monday, March 29

Five people were killed and 27 injured when a bomb exploded in a forward coach of the Paris-Toulouse express near Limoges.

The Ford Motor Company in Britain cut the price of its cars by an average of 4½ to 5 per cent.

A commission of the Anglican and Roman Catholic churches, issued after 14 years of ecumenical discussions, recommended that the Pope be the "universal primate" of a union between the two.

The 76 foot Dutch yacht *Flyer*, skippered by Cornelis van Rietschoten, was the first to arrive at Portsmouth and to win the Whitbread Round the World Race. The yacht had finished first on all four legs of the race and knocked 14 days off the record.

Carl Orff, composer of *Carmina Burana*, died in Munich aged 86.

Tuesday, March 30

The British film *Chariots of Fire* won four Oscars in Hollywood, including the best picture award.

Wednesday, March 31

The Communist Party of Vietnam purged six of its 15 Politburo members, including General Vo Nguyen Giap.

Thursday, April 1

Britain called for an emergency meeting of the United Nations Security Council claiming that there was danger of an imminent invasion of the Falkland Islands by an Argentine force.

Iran claimed to have regained territory in the Fakkeh area and to have recaptured more than 2,000 square miles from the Iraqis in an offensive that began on March 22.

The British Cabinet approved the Secretary of State for Northern Ireland's plans to restore devolved government to the province if the politicians there accept it.

Two soldiers were murdered in a Provisional IRA ambush in Londonderry.

Friday, April 2

Under the orders of President Leopoldo Galtieri Argentina invaded the Falkland Islands with 5,000 troops. The Governor, Rex Hunt, and 81 Royal Marines stationed on the islands were evacuated and sent back to Britain via Uruguay. On April 3 the Security Council demanded the withdrawal of Argentine troops from the Falklands and called on the governments of Argentina and the United Kingdom to seek a diplomatic solution. On April 4, as a naval task force prepared to sail for the Falkland Islands, Argentine forces seized the island of South Georgia after fierce resistance by 22 Royal Marines.

It was announced that Hever Castle in Kent was to be sold with its contents by Lord and Lady Astor.

An Israeli counsellor at the Israeli Embassy in Paris, Bar Simantov, was shot dead in front of his wife and their children by a terrorist.

Monday, April 5

Lord Carrington, the Foreign Secretary, Humphrey Atkins, the Lord Privy Seal, and Richard Luce, the Minister of State, resigned from the Government in response to criticism of the handling of the Falkland Islands crisis. In the subsequent Cabinet reshuffle, Francis Pym was appointed Foreign Secretary, John Biffen became Lord President of the Council and Leader of the House of Commons, Lord Cockfield became Trade Secretary, Baroness Young became Lord Privy Seal and Cecil Parkinson became Chancellor of the Duchy of Lancaster.

Tuesday, April 6

The £ fell to \$1.7495, the lowest since September, 1977.

Yorkshire County Cricket Club voted against changing its rules to admit players not born in the county.

Wednesday, April 7

Britain announced a 200 mile naval blockade around the Falkland Islands from 5am on April 12. General Mario Benjamin Menendez was installed as military governor of the Falklands.

A series of eruptions of El Chichón volcano, near Villahermosa, Mexico, which began on March 29, were reported to have killed up to 5,000 peasants.

Thursday, April 8

An attaché to the Soviet trade delegation in London, Mr V. F. Zadneprovskiy, was expelled from Britain after having been caught trying to obtain classified information.

Friday, April 9

Britain and Spain announced the postponement of the opening of the frontier at Gibraltar and talks on the future of the Rock until June 25.

Andrew Lloyd Webber, the com-

poser, made a £1 million offer for the Old Vic Theatre which went into liquidation in 1981.

Saturday, April 10

EEC governments agreed to ban all imports from Argentina, halting trade worth over £1 billion a year.

Iran's former foreign minister, Sadegh Ghotbzadeh, was taken into custody charged with plotting to kill Ayatollah Khomeini in a coup.

Sunday, April 11

A Jewish gunman in Israeli army uniform went berserk in the Temple Mount quarter of Jerusalem and killed two Arabs, also injuring more than 30 Israelis and tourists, when he opened fire indiscriminately with an automatic rifle. Muslim rioting followed in which many other people were injured. On April 12 shops were shut throughout east Jerusalem and the occupied West Bank and Gaza strip and on April 14 King Khaled of Saudi Arabia called for a general strike in 43 Muslim countries to protest against the attack; this was widely supported.

The two-man Transglobe Expedition, consisting of Sir Ranulph Fiennes and Charles Burton, reached the North Pole, thus achieving the first circumnavigation of the globe via both North and South Poles.

In Poland a clandestine radio station, Radio Solidarity, made its first broadcast in defiance of martial law.

Craig Stadler won the US Masters golf championship in Augusta National after a play-off against the relatively unknown Dan Pohl.

Tuesday, April 13

The start of a spring offensive by Soviet troops against rebel concentrations in the south-west of Afghanistan, on the border with Iran, was reported.

Wednesday, April 14

Thousands of health service employees in Britain stopped work for an hour at the start of a campaign of industrial action in support of a 12 per cent pay increase.

Seven Old Master paintings, insured for £6.25 million, were stolen from the house of L. Fernando Marino, a businessman, in Mayfair.

China lodged a strong protest against a \$60 million sale of military spare parts by the United States to Taiwan.

Thursday, April 15

The Queen arrived in Canada for a two-day visit to mark the repatriation of Canada's constitution.

Five Muslim fundamentalists were executed in Egypt for the assassination of President Sadat in October, 1981.

Arthur Lowe, the character actor, died aged 66.

Friday, April 16

Three British journalists, Simon Winchester of *The Sunday Times* and Ian Mather and Tony Prime of *The Observer*, were arrested in Ushuaia, southern Argentina, on a charge of spying.

Bjorn Borg announced he would not play at Wimbledon this year following the decision by the organizing authorities that he would have to compete in the qualifying rounds.

Sunday, April 18

A group of about 20 Israeli zealots, barricaded in a bomb shelter in Yamit, Sinai, threatened to commit ritual suicide in the face of the Israeli army's efforts to withdraw 3,000 squatters from the area in preparation for the hand-over to Egypt on April 25.

Basque separatists wrecked Spain's principal automatic telephone switching station in Madrid in the sixth terrorist attack in four days.

The Zimbabwe government changed the name of the national capital Salisbury to Harare.

Richard Meade, riding *Speculator III*, won the Badminton horse trials for the second time.



PRESS ASSOCIATION

The flagship sets sail: The aircraft carrier *Hermes*, cheered by wellwishers at Portsmouth, sets sail for the Falkland Islands on April 5.

Hermes makes ready: In his tour of inspection of the task force at Portsmouth Defence Secretary John Nott boarded HMS *Hermes* and watched supplies being loaded. He is pictured with Captain Linley Middleton on the carrier's flight deck which was packed with Sea Harrier jump jets and Sea King helicopters.



Men at HQ: Directing operations from HMS Warrior are, from left, Vice-Admiral Peter Herbert, Flag Officer Submarines; Major-General Jeremy Moore, Royal Marines Commando Forces; Admiral Sir John Fieldhouse, Commander-in-Chief Fleet; Vice-Admiral David Hallifax, Chief of Staff to C-in-C; Air Marshal Sir John Curtiss, commanding No 18 Group RAF; and Rear-Admiral Peter Hammersley, Chief of Staff, Engineering. Right, Rear-Admiral John Woodward, commander of the British Naval task force.



Under way: HMS *Superb*, a nuclear-powered hunter-killer submarine, was believed to be in the Falklands area as the task force headed by HMS *Hermes*, the Navy's largest carrier, and HMS *Invincible* left Portsmouth on its 8,000 mile voyage.



The naval task force

The following ships are believed to compose the task force assembled for the Falklands operation.

Aircraft Carrier Hermes



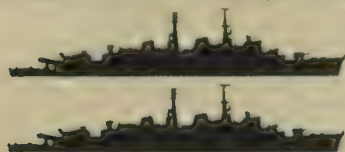
Displacement: 23,900 tons
Length: 744ft overall
Aircraft: Sea Harriers, Sea King helicopters
Missiles: SAM: Seacat
Speed: 28 knots
Complement: 1,350

Aircraft Carrier Invincible



Displacement: 16,000 tons
Length: 677ft overall
Aircraft: Sea Harriers, Sea King helicopters
Missiles: SAM: Sea Dart
Speed: 28 knots
Complement: 1,000

Cruisers Antrim and Glamorgan (County Class)



Displacement: 5,440 tons
Length: 520ft overall
Aircraft: 1 Wessex helicopter
Missiles: SSM: Exocet. SAM: Seaslug, Seacat
Guns: 2 x 4.5 in, 2 x 20 mm
Speed: 30 knots
Complement: 471

Destroyers Sheffield, Coventry, Glasgow, Southampton (Sheffield class)



Displacement: 3,500 tons
Length: 412ft overall
Aircraft: 1 Lynx Mk 2 helicopter
Missiles: SAM: Sea Dart
Guns: 1 x 4.5 in, 2 x 20 mm. Helicopter-launched torpedoes and 6 A/S torpedo tubes
Speed: 29 knots
Complement: 270

Destroyers Broadsword, Battleaxe, Brilliant (Broadsword class)



Displacement: 3,500 tons
Length: 471ft overall
Aircraft: 2 Lynx Mk 2 helicopters
Missiles: SSM: Exocet. SAM: Sea Wolf
Guns: 2 x 40 mm. Helicopter-launched torpedoes and 6 A/S torpedo tubes
Speed: 30 knots
Complement: 223

Frigates Arrow, Active, Antelope, Alacrity (Amazon class)



Displacement: 2,750 tons
Length: 384ft overall
Aircraft: 1 Lynx Mk 2 helicopter
Missiles: SSM: Exocet. SAM: Seacat
Guns: 1 x 4.5 in, 2 x 20 mm. Helicopter-launched torpedoes and 6 A/S torpedo tubes
Speed: 30 knots
Complement: 175

Frigate Ariadne (Leander class)



Displacement: 2,450 tons
Length: 372ft overall
Aircraft: 1 Lynx Mk 2 helicopter
Missiles: SAM: Seacat
Guns: 2 x 4.5 in, 2 x 20 mm
Speed: 28 knots
Complement: 260

Frigates Dido, Aurora, Euryalus (Leander class, Ikara group)



Displacement: 2,450 tons
Length: 372ft overall
Aircraft: 1 Lynx Mk 2 helicopter
Missiles: SAM: Seacat
Guns: 2 x 40mm, 1 Limbo mortar
Speed: 28 knots
Complement: 257

Frigates Yarmouth, Rhyl, Plymouth (Rothesay class)



Displacement: 2,380 tons
Length: 370ft overall
Aircraft: 1 Wasp helicopter
Missiles: SAM: Seacat
Guns: 2 x 4.5 in, 1 Limbo mortar
Speed: 30 knots
Complement: 235

Submarines Superb, Sceptre, Spartan, Splendid (Swiftsure class)



Displacement: 4,000 tons
Length: 272ft
Torpedo tubes: 5 x 21 in
Power: Pressurized water-cooled nuclear reactor
Speed: 30 knots (submerged)
Complement: 97

Survey Ships Herald, Hecla, Hydra

Converted into casualty ferries

Fleet Replenishment Ship Fort Austin

Displacement: 23,600 tons
Length: 603ft
Aircraft: 4 Sea King helicopters
Complement: 140

May 82

Assault ships Fearless, Intrepid



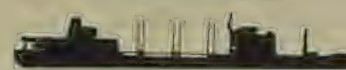
Displacement: 11,060 tons
Length: 520ft overall
Landing craft: 8
Vehicles: 15 tanks and about 25 trucks
Missiles: SAM: Seacat
Guns: 2 x 40 mm
Speed: 21 knots
Complement: 580

Stores Support Ship Stromness



Displacement: 16,000 tons (full load)
Length: 524ft overall
Aircraft: 1 Sea King helicopter
Complement: 151

Large Fleet Tanker Tidespring



Displacement: 27,400 tons (full load)
Length: 583ft
Aircraft: 4 Sea King helicopters
Complement: 110

Small Fleet Tankers Blue Rover, Grey Rover



Displacement: 11,522 tons (full load)
Length: 461ft
Aircraft: 1 Sea King helicopter
Complement: 47

Requisitioned ships

P&O liner Canberra (as troopship and hospital ship).
P&O liner Uganda (hospital ship).
Trawlers Farnella, Cordella, Northella, Junella (for use as minesweepers).
Freighter Elk (to carry armoured vehicles).
Tugs Salvageman, Irishman, Yorkshireman (for towing/salvage).
Stena Seaspread (oilrig maintenance ship).
P&O Car ferry Norland (to carry troops and equipment).
Europic ferry (as troopship).

Chartered ships

Cunard container ship Atlantic Conveyor (to carry Harrier jump-jets).
Freshwater tanker Fort Toronto (to supplement supply).
BP oil tankers Tamar, Esk, Tay, Test, Dart, Trent, Ivy Fern (to supplement refuelling and supply capacity).
Esso oil tanker Fawley (to supplement supply).
Shell oil tanker Eburna (to supplement supply).
Chemical tanker Orionman (for undisclosed purposes).
Norwegian tanker Finnanger (to transport stocks around the UK).
Anco charger.

May 82



PRESS ASSOCIATION



GAMMA LIAISON



ASSOCIATED PRESS

Lord Carrington leaving Downing Street after a Cabinet meeting shortly before his resignation.

Rex Hunt, the British Governor of the Falklands, arriving in England after his expulsion.

Alexander Haig, US Secretary of State, with the Argentine Foreign Minister in Buenos Aires.



PRESS ASSOCIATION

After his first visit to Buenos Aires Haig flew to London for talks with the British Prime Minister and the newly appointed Foreign Secretary, Francis Pym. Convinced of the British Government's determination he later returned to Argentina in another attempt to find a diplomatic resolution of the crisis.



GAMMA FRANK SPONER



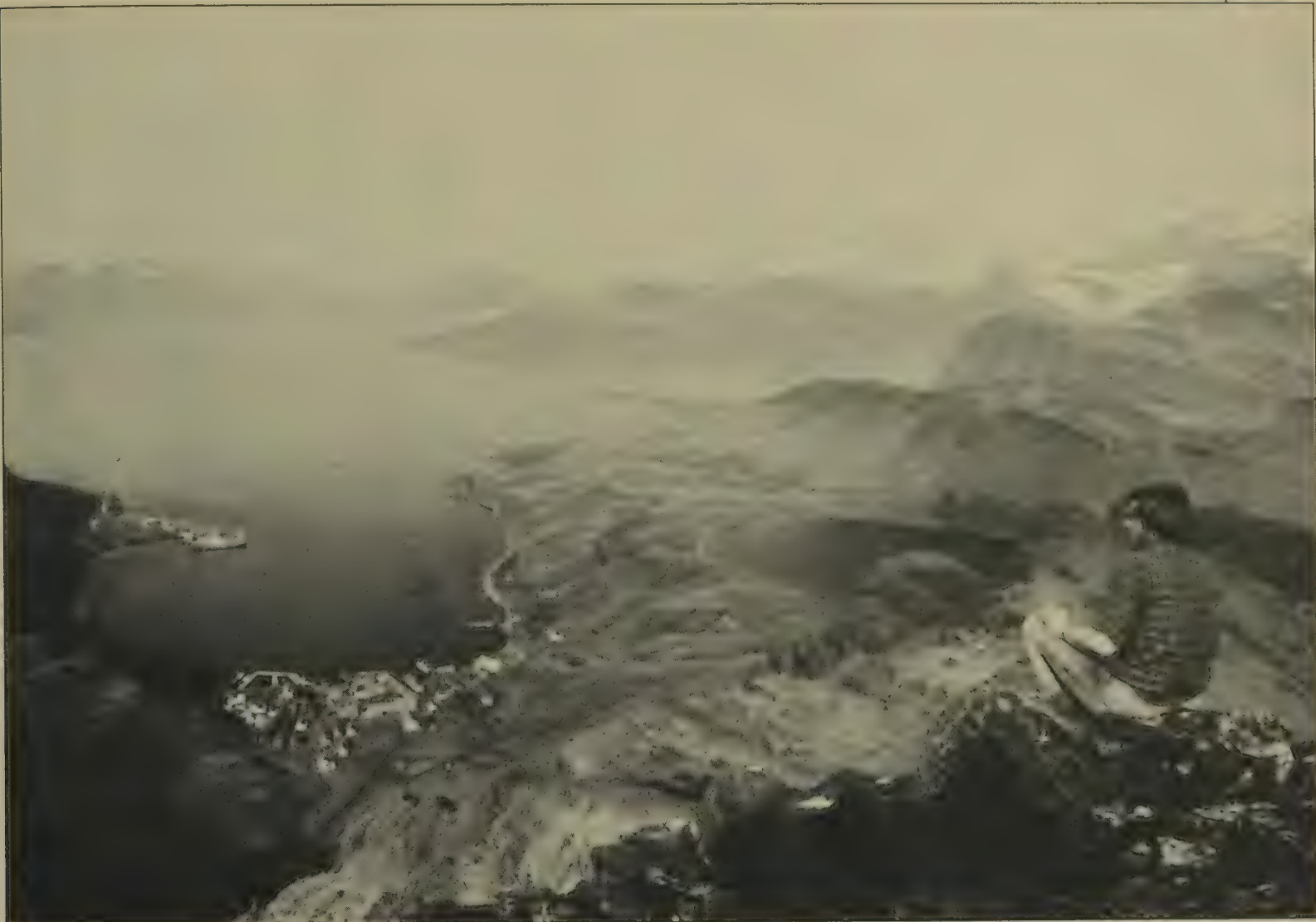
GAMMA FRANK SPONER



GAMMA FRANK SPONER

Occupation: A small detachment of Royal Marines who defended the capital, Stanley, against the invading Argentine troops led by General Carlos Busser, above, were forced to surrender, top. Argentine armoured vehicles were soon on the streets, right.

May 82



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PRESS ASSOCIATION



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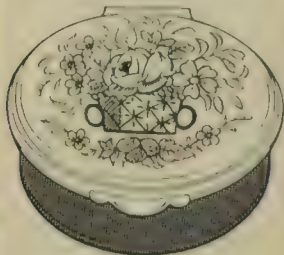
CAMERA PRESS

Before the Occupation: Argentine demolition workers sparked off the crisis by landing at Grytviken, South Georgia, on March 22 to dismantle an old whaling station and hoist the Argentine flag. The Falklands, with a population of about 1,800, were formerly quiet and peaceful, their main industry being sheep farming. The only town, Stanley, has an airport and one hotel.

CRUMMLES ENAMELS

English Painted Enamel Boxes have been famous for more than 200 years. Today Crummles & Co. are making enamel boxes with the same traditional qualities as their predecessors.

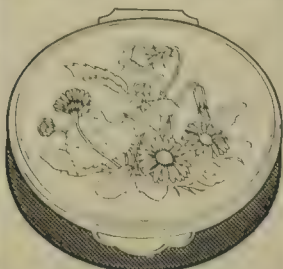
The enamels illustrated are selected from a vast choice of hand-painted designs in the Crummles collection. These are available from selected outlets throughout the country including Aspreys, Fortnum and Mason, Thomas Goode, Harrods, Mappin and Webb and Mulberry Hall of York.



'Basket of Flowers' An old-fashioned design revived by Crummles painted attractively in the traditional manner and set on a heliotrope base.
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'Summer Flowers' An arrangement of dog roses and Michaelmas daisies set on a pink base. 1 3/4" diameter. M25 £23.05.



'Violets and Daisies' Charmingly painted on this small oval box with a pale green base.
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WINDOW ON THE WORLD



Polar triumph: The two-man Transglobe Expedition, consisting of Sir Ranulph Fiennes (rear) and Charles Burton, reached the North Pole on Easter Sunday after a 31 month journey to achieve the first circumnavigation of the globe via both North and South Poles.

Oil giant: BP's 40,000 tonne oil production platform, the largest structure of its kind (superimposed on the Thames at Westminster in an artist's impression, left), is to be installed on BP's Magnus field later this year.



Flying Dutchman: The 76 foot Dutch sloop *Flyer*, skippered by Cornelis van Rietschoten, came alongside at Gosport after winning all four stages of the Whitbread Round the World Race and knocking 14 days off the record time for the 27,000 mile voyage.



PHILIP SAYER

Kew Temperate House restored: On May 13 the Queen is to open the renovated Temperate House at the Royal Botanic Gardens, Kew, which has been closed since 1972. The Temperate House, the largest in Kew Gardens, was designed by Decimus Burton and built between 1860 and 1899. It consists of a series of five houses linked by lobbies, with a total length of 628 feet and a maximum width of

137 feet 6 inches. There is an extensive use of ironwork, and rusting of this had weakened the structure to the point of danger. In addition the sliding ventilation sashes had become inoperable. A new glazing bar has been installed which is virtually maintenance-free and which increases the admission of light; and for the first time the original intentions of the designer, later modified, have been realized.



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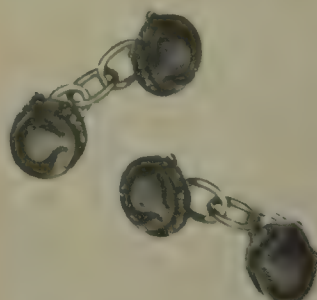
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Crowns set with spinels.

All objects shown actual size.

WINDOW ON THE WORLD



Favourite wins National: *Grittar* (right) ridden by 48-year-old amateur jockey Dick Saunders, won the Grand National at Aintree. *Hard Outlook* was second and *Loving Words* (left), brought down four fences from home but remounted, was third.



Oxford again: In the 128th University Boat Race Oxford (right) beat Cambridge to win for the seventh year in succession.

A shock to the system

by Sir Angus Maude, MP

At the end of March the Government was congratulating itself on a politically successful Budget and on not having done too badly in the Hillhead by-election, where the Labour Party suffered a disaster. The economy was looking up, and the opinion polls were encouraging. Things looked as though they were moving towards an election victory in 1983 or 1984.

By the end of the first week in April the Government was in a mess unparalleled since the chaos of Suez. The alternatives appeared to be a dishonourable and humiliating deal with Argentina or an absurd, unnecessary and quite possibly disastrous war. And it is hard to avoid the conclusion that the whole thing was the British Government's own fault or, more particularly, the fault of the Foreign Office. The resignation of its senior ministers could hardly have been avoided.

It is no secret that the Foreign Office, under governments of both parties, has been trying to get rid of the Falkland Islands for years. It is a hideous embarrassment to have one of the last outposts of Empire, with a tiny population which nevertheless insists obstinately and passionately on remaining British, some 8,000 miles away and virtually indefensible. No one has ever seriously contended that it was possible to keep a couple of divisions, several squadrons of aircraft and a battle fleet (with all the logistic problems of supply and support) permanently stationed there.

Minister after minister from the Foreign Office has negotiated interminably with various Argentine governments, offering deals on leasing, economic co-operation and other face-saving formulae. The Argentines were prepared to settle for nothing less than a clear acknowledgment of their sovereignty over the Islands and their dependencies.

Argentina's claim to sovereignty has no real basis either in history or in international law. On the other hand, the Islands represented a relic of colonialism, so that we were never going to get much support in a crisis from the countries of the Third World—and to avoid annoying them has long been an important consideration with every good Foreign Office man.

I am not for a moment suggesting that the Foreign Office has been hoping for the last 15 years that the Argentines would one day do exactly what they have now done and that it could persuade the British Government of the day to accept a *fait accompli*. Nevertheless, it does seem odd that the *fait* has been *accompli* without anyone in Whitehall knowing about it either in advance or indeed for some time after the event.

To some it seemed even odder that

there was an arrangement to sell off the very two ships which now appear to be indispensable in the present crisis. Not that that was the fault of the Foreign Office so much as that of the Treasury and the Ministry of Defence. Nevertheless, it is presumably the duty of the Foreign Secretary to try to ensure that the means exist to carry out the obligations he has undertaken. And there can be no doubt whatever that it was the avowed intention of the Government that the Falkland Islands would remain British as long as the inhabitants—however perversely in the eyes of the Foreign Office—wished it so.

With the best will in the world it is impossible to avoid the conclusion that this deplorable mess was avoidable and totally unnecessary. The inquest will no doubt drag on interminably.

It will, inevitably, cause the Trident-versus-conventional-forces row to be reopened with redoubled vigour. And that is a pity for—all appearances to the contrary notwithstanding—it really does not have much to do with it. It is easy enough to question the point of having an expensive nuclear weapons system when we cannot even defend the Falkland Islands; but the Islands are, and always have been, indefensible. Moreover, Argentina does not threaten either a third world war or the freedom of the whole non-communist world. Nato, and our contribution to it, does have to come first. That is not to say that we should be totally lacking in contingency plans for lesser emergencies or in the means to carry them out, and still less that we can afford to let Argentina get away with it now.

After the first shock the Government (and even the Foreign Office) acted with commendable firmness and dispatch. It was a very remarkable achievement to assemble, man and equip a powerful task force in four days, and a considerable diplomatic triumph to secure the rapid and unequivocal support of the United Nations and the European Community. The Government's stock recovered rapidly, with strong popular support for its actions.

However at the time of writing the real test is still to come. The Argentine Occupation has to be *unconditionally* ended. Anything less would be regarded here as a humiliation, and diplomacy may not be able to secure it. A military campaign could be chancy, protracted and frustrating. Neither prospect is attractive.

Thus the real danger lies in the damage the affair could do to the public's confidence in the Government, which was beginning to grow steadily as the first signs of economic recovery became apparent. And that confidence in the Government's policies should be maintained, and preferably strengthened, is essential to the economic recovery itself and even to the country's survival.

Disillusion sets in

by Robert Chesshyre

The President of the United States is generally regarded as the most powerful man in the western world. He leads the free world's largest economy, is commander-in-chief of a military machine that could obliterate mankind at the push of a button, can dispense patronage that might have been envied by a Roman emperor, and is surrounded by every conceivable appurtenance of might.

He bears not only the executive powers to run a great country, but also the heartfelt aspirations of his fellow citizens. The White House has to be guarded both from would-be assassins and also from the much more frequent attempts by ordinary citizens to get their case to the President. He is the repository of the human need for faith: if only *he* knew, the wrongly jailed would be set free, the sick made well.

Both parts of his remit are, of course, humanly impossible. No one man has the intellect, wisdom and—least of all—the time to be on top of every aspect of running a complex society, never mind possessing the almost mystic quality with which a British monarch is sometimes endowed by loyal or fearful subjects. Jimmy Carter tried to solve the first by getting up in the early hours and speed-reading every document that came his way, and the second by going to stay with “ordinary” American families.

Having seen what happened to the luckless Carter at the polls, Ronald Reagan decided to play the Imperial President. He would delegate and only take decisions once others had done the groundwork: he would satisfy the yearnings of his people by restoring style and grandeur to the office of President. By removing himself from the hurly-burly of common humanity, he thought, he could hold sway in Congress and retain the voters' devotion.

So at an hour when Carter would have been at his desk, Reagan was in his bed. He cut down on Press conferences, at which his ignorance of detail might be exposed, and concentrated on appealing directly to the people in set television speeches. Members of Congress defied his will at their peril. And for a year it worked, compelling those who believed that the Constitution had to be redrafted in order to restore the power of the presidency to rethink their notions. It was not the office that had been at fault, but the men who held it.

Even those who had little time for Reagan's policies rejoiced that at last a man had come among them who could lift the spirit of the American people, get the country moving again, and make the nation once more respected—or feared—around the world.

What a change these last four months have wrought. The economy is

crumbling; Reagan is in deep trouble both on Capitol Hill, where his Budget deficits proved unacceptable, and among Republicans who must seek re-election later this year, some of whom now perceive the President as a liability rather than an asset; and his propensity for anecdotes—once rather folksy and attractive—has become evidence that Reagan trivializes great matters.

It is now open season to deride as incompetent or worse a man about whom it was politically dangerous even to whisper doubts a few months ago. Washington reporters are becoming more confident in their criticisms; scraps of evidence, in themselves proof of little, begin to add up. “Relaxed” merges subtly into “disengaged”; “delegating responsibility” becomes “dangerously out of touch”.

White House aides do not wish to seem bewitched by a leader who is sliding downhill, so Press leaks get less respectful. Men who see blame coming want to offload their share of it on to the President's shoulders. The calm political waters begin to churn, and the tide to race towards the shore sweeping all manner of craft along with it. It is not an edifying sight, and it explains something of the national antipathy to Washington and its hothouse politics.

Reagan is increasingly distancing himself from the “Nation's Capital”: “Real Americans start 50 miles from the Potomac,” he tells Republican audiences in the mid-west, and is cheered for underlining their prejudices. “New Federalism”—the handing over of powers from the federal government to the 50 states—is “getting government off the back of the people”.

But the people on the whole remain unimpressed—not because they do not share both Reagan's political outlook and international goals, but because too many of them are without jobs; are fearful for their savings; are unable to buy a house; are watching a small business built up over the years going down the drain; are genuinely concerned that the very poor are suffering too much. The time to complain about the system is when you run for office, not when you have been in charge for 15 months. And the disillusion is all the greater because, after all, Reagan came before the people as a pedlar of dreams.

Reagan, who loves being President, remains outwardly sunny. The slogans, the simplistic conservatism, the charm have worked for 20 years, and there is always time for an international crisis, for example, to propel him back into public esteem. But in the meantime all those theories about the job being too big for any man are being given a fresh airing, and the pundits speculate that the United States may never again have a two-term President.

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Memories of St James's

by Sir Arthur Bryant

Sometimes on wintry mornings in St James's Street, readers of Max Beer-bohm's enchanting Regency fairy story will remember how "young children would hush their prattle and cling in disconsolate terror to their nurses' skirts, as they saw him come (that vast and fearful gentleman!) with the east wind ruffling the rotund surface of his beaver, ruffling the fur about his neck and wrists, and striking the purple complexion of his cheeks to a still deeper purple". For St James's Street was the very centre, the holy of holies, of Lord George Hell's world. He was one who "loved with an insatiable love the town and the pleasures of the town". Before, that is, a mile or two to the west, by the banks of a tiny stream, the Ken, "which still flowed there in those days", he encountered the little dancer Jenny Mere, with whom he had fallen in love on the previous night at Gamble's—"that nightly resort of titled rips and roysterers", where he usually spent the early hours of his evenings with La Gambogi the dancer on his arm and a Bacchic retinue at his heels—and, exchanging eyes with her, became a changed man, and a married man at that, living for ever after in rustic matrimonial bliss and innocence as Lord George Heaven in a woodcutter's cottage in a Kensington wood. Yet before that miraculous transformation of his life and character, he used to boast that he had not seen a buttercup for 20 years. "London was the only place marked on the map of his mind and London gave him all he wished for." And, for him, St James's Street was its heart and core.

It is so, its background in time peopled with the ghosts of the unregenerate and still untransformed Lord George Hell and his contemporaries, the Regency bucks, and that is how I shall always think of that historic thoroughfare. It has formed a recurrent background to my own life, spanning what is now less than a score of years short of a century, which began for me in the last twilight of Queen Victoria's long reign. It was here in Edwardian days that I used to come with my nurse as we made our way down that famous hill, flanked by London's three most historic clubs, Brooks's, White's and Boodle's, towards St James's Palace and my childhood's modest home on the other side of the Mall and the façade of Nash's "Buck House"—where dwelt the genial bearded monarch who presided, with such avuncular aplomb, over the greatest empire the world had ever known, covering then almost a quarter of its habitable territory and claiming the allegiance of close on a quarter of its population.

And it was from the wall of Marlborough House, opposite St James's

Palace, that, as a boy of 11, I watched King Edward's funeral procession, with all the kings of the earth walking in ranks behind the crowned bier, and with them his favourite charger and a little rough-haired terrier called Caesar whom the King had loved. I can still see them, and in particular the dog, coming slowly to the sound of mournful music along Pall Mall towards the old royal palace and my stand on the courtyard wall of Marlborough House, and then, turning their backs on me, as they continued towards Paddington and their distant destination in St George's Chapel, Windsor, up the slope of St James's Street. And around them was the glittering panoply of a martial ceremony covering half London's West End, whose wealth of variegated and multi-coloured uniforms, drawn from every part of the dead King's worldwide polyglot empire, can never have been equalled in history.

At the foot of St James's Street stands the old Tudor Palace of St James's. Four hundred years ago, in the reign of Queen Elizabeth, it was flanked on the north by a small farm and unbroken fields and woods. It had been granted by Henry VIII to Elizabeth's mother, Anne Boleyn, shortly before her marriage to him, and not very long before her subsequent execution by her tyrannical and terrifying spouse. Before that on the site of the Tudor palace had been a charitable ecclesiastical hospital for leprous virgins—a combination of Christian medieval idealism and scabrous medieval reality—which Henry VIII banished to Chattisham in Suffolk when, in 1532, he built for his love the "goodly manor house" which was one day to become, after the fire which destroyed Whitehall, the home and court of the

early Hanoverian Kings.

A century and a half after its building, in the reign of Charles II, it had ceased to stand alone in the fields and was already on the rustic western fringe of the growing city of Westminster, by then joined to the still vaster London to the east. It was at that time, in the year 1675, that there was born in the village of Edenham in Lincolnshire a boy named William Pickering, son of one Thomas Pickering, a tailor and junior member of an ancient family of that name long associated both with the royal court and the great trading City of London. At the age of 17 young Thomas Pickering lost his father and, with a legacy of £5 awaiting him on attaining his majority, made his way to London, like many a lad before him, to make his fortune. Here, in the by now suburban parish of St James's, on September 5, 1694, he was bound apprentice for seven years to one Zachary Hutchins, Painter Stainer or heraldic artist. By now—with Dutch William III on the throne and the "glorious Revolution" of 1688 heralding in, after all the civil strife and tumult of the passionate 17th century, a new age of reason, sensible compromise and commercial enterprise—a little cluster of houses, named after its builder, Stroud's Court, had already taken shape at the foot of what is now St James's Street, facing the northern front of the old Tudor palace. One of these, an Italian warehouse or grocery, was taken over in 1699 by a lady known to the St James's rate books as the Widow Bourne who, in the decade when under the aegis of stout, comfortable Queen Anne Britain's soldiers and sailors were winning victory after victory and planting her standard even on the rock of Gibraltar, made the gro-

cery shop she kept there a place of favourite resort and purchase to all the rich and elegant families who lived in and around the Court.

Now among the constant concourse of elegant customers, courtiers, politicians and ladies in sedan chairs who flocked to the Widow Bourne's establishment to buy the beans brought by the East India Company's ships from the Orient which, ground by her coffee mill, provided the fashionable drink which had become all the rage of Queen Anne's London with its 500 Coffee Houses—centres of news and gossip—was young William Pickering. For the Widow Bourne had, as well as a good business head, a pretty daughter, and William fell in love with her. And when he had finished his seven years' apprenticeship as a Painter Stainer, he married her and set up business, not in the dying craft of heraldic artist but in the new, romantic and thriving trade of grocer and coffee vendor. By the time that Winston Churchill's and our beautiful Princess of Wales's ancestor, the first Duke of Marlborough, won his spectacular victory of Blenheim in 1704, the Widow Bourne's name disappeared from the Rate Books of St James's and, in the following year, there appeared the name of "Will Pickering" who had married her daughter and taken over the business.

The young couple possessed first-class business acumen and thrive exceedingly. Thus it came about that, in the time of Queen Anne's first two Hanoverian successors, Will Pickering—known to the world of wealth and fashion as "the Grocer of St James's Street", to whose business of selling the usual grocer's wares of spices, tea, tobacco and coffee, he had shrewdly added that of fine wines—had become a very rich man. To make provision for his children and their heirs, in 1731 he entered into a building agreement with his ground landlord, Sir Thomas Hanmer, a former Speaker of the House of Commons, to take over the whole of Stroud's Court, including his own grocery or "Coffee Mill", and to rebuild the whole "in good workmanlike style". This in the following year 1732 he did, so making what is probably the oldest known shop in the country still doing business in continuous hereditary succession in the same premises, No 3 St James's Street. Its occupants, a famous firm of vintners, Berry Bros and Rudd, are today celebrating the 250th anniversary of the building of their beautiful shop interior with its contemporary weighing scales. It became, both under the Regency and afterwards, the haunt of so many beaux, statesmen and celebrities and it still stands almost exactly as it was then, together with the exquisite little 18th-century square hidden behind it which bears the name of Pickering Place.

100 years ago



This engraving from the *ILN* of May 27, 1882, shows the opening of the new Eddystone lighthouse by the Duke of Edinburgh, as Master of the Trinity House Corporation. The beacon was converted to unmanned operation in July, 1981.

The decline of Opec

by Norman Moss

A power that a few years ago seemed to hold half the world in thrall is a power no longer. Today when Opec meets, governments do not hold their collective breaths while they await its decisions, nor do they draw back anxiously from offending the most powerful of its members.

There is a glut of oil in the world, the price is falling and it is a buyers' market. In 1971 President Gaddafi started the period of Opec activism by demanding more money from the American companies that mined Libyan oil, and threatened to cut production if they refused. "The Libyan people have lived for 5,000 years without oil, and can do so again," he declared. Today America decides that it can live comfortably without Libyan oil, and Gaddafi, committed heavily to big investment projects, worries about the revenue loss brought on by this and falling oil prices.

Since the multiplication of oil prices throughout the early 1970s is the biggest cause of the present worldwide recession, and since the West's dependence on oil has been a major factor in shaping Middle East policies, it will be interesting to see what difference this reversal of the situation makes.

It may not make as much difference as people once thought it would. The reduction in Opec's power may reveal a number of myths about the organization. The relationship that was sometimes referred to as Opec's war on the West was never all-out war or anything like it. Punches were pulled and co-operation was never totally withheld. Opec may stand revealed, if not as a paper tiger, then as a frisky but not altogether unmanageable camel.

The President of Opec, Sheikh Said Al-Oteiba of the United Arab Emirates, said recently, "Opec is going through its worst crisis since it was created more than 20 years ago" and few would deny this. Opec has been trying to reduce the glut and stem the price fall by agreeing on production cutbacks. At the meeting in Vienna in March, Saudi Arabia, the biggest producer, agreed to cut back production from seven and a half to seven million barrels a day. But over Opec as a whole production has fallen in the last five years from 31 to 22½ million barrels a day simply because of a fall in demand. Kuwait's production fell by 70 per cent.

Opec members also agreed at that meeting to cut the price of crude oil again to \$34 a barrel, but not to sell below that price. (A barrel of oil is just under 35 gallons, and is the measure commonly used.) But Opec does not have a monopoly. More than half the oil in the world is produced by non-Opec countries, though much of this is not available for export. Britain pro-

duces oil and exports it (and also imports oil from the Middle East since North Sea oil is light and unsuitable for some purposes). Britain is undercutting the Opec price, selling its oil at \$31 a barrel. Opec asked Britain to raise the price to its level, but the Government refused. Now some Opec members look like breaking ranks and selling oil at below the agreed price just to get rid of some of it.

A number of oil-producing countries are suffering in this situation and Nigeria is the hardest hit. Nigeria has a population of 35 million, more than all the Arab oil-producing countries together, and three-quarters of the government's income comes from oil revenues. It has already lost a huge amount of money because of the fall in price; now oil companies are drawing back from buying Nigerian oil and switching to the cheaper North Sea oil. Sales have fallen by 50 per cent within a matter of weeks. Nigeria is under strong pressure to reduce its price further, and Opec ministers have discussed measures to help it hold the line on prices.

The glut has surprised producers and consumers alike. Most forecasts saw expanding requirements. In a typical prediction British Petroleum said 10 years ago that by the 1980s Opec countries would need to produce between 43 and 53 million barrels a day to meet the needs of the non-communist world. Yet the glut is partly the result of Opec's own actions in pushing the price up, by a factor of about seven over eight years. This brought about a recession, which reduced demand. It also stimulated conservation measures. In the case of American industry, which is the greediest consumer of petroleum products in the world, the effect has been startling: oil consumption in America is now 29 per cent less than it was in 1979.

No one paid much attention when Opec was formed in 1960. Yet its formation was an attempt at national self-assertiveness in the face of off-hand treatment by the big oil companies. Today it is identified with the Arab world, but it was formed on the initiative of Venezuela. Even today, though Saudi Arabia is the biggest oil producer, the second, third and fourth biggest are Venezuela, Nigeria and Indonesia. The Arabs play a powerful role in the world as oil producers partly because they export to western Europe, partly because they have, in theory at any rate, certain political aims in common and partly because they have small populations which means that, with money in the bank, they can afford to put the squeeze on customers.

Henry Kissinger, in his memoirs, called the oil price rises of 1973 "one of the pivotal events in the history of this century". He also talked about "the emergence of oil as a weapon of political blackmail". Yet this weapon was

not used as much as appearances would indicate. The big price rises coincided with the 1973 Arab-Israeli War. At that time the Arab producers cut back production and imposed an oil embargo on the United States and Holland, the two western countries they felt had done the most to help Israel.

This seemed to be using oil as a weapon. It certainly put the fear of God into America's European allies. They refused to allow America to use bases on their territory as stop-over points on an urgent airlift of weapons to Israel, preferring to incur the Germanic wrath of Dr Kissinger, expressed in a number of transatlantic telephone calls, rather than that of Arab governments.

But some officials in Saudi Arabia and the smaller Persian Gulf countries had long thought they should cut back production for purely economic reasons. As one Saudi official explained privately, "We couldn't absorb all the money in our economy. We could either have it in a bank, in the form of pounds or dollars, or else in a hole in the ground in liquid form. I personally felt it was safer in the ground." When the Yom Kippur War was raging and anti-Israeli sentiments in the Arab world were aroused, they could cut back production and satisfy public opinion. And in fact the embargo did not damage America and Holland seriously, because the share-out by the big oil companies ensured that they got what they needed.

This makes the Arab moves sound coldly calculating. In fact the oil weapon was never wielded with passion or ferocity, even though its potential worried western governments. As the American commentator Douglas Feith wrote: "By obediently neglecting plans for strategic petroleum reserves, apologizing for televising *The Death of a Princess* and estranging themselves from Israel, the governments of importing nations do not establish that there is an oil weapon, only that there are politicians who think there is."

The American policy of friendship and support for the Saudi régime begun by Franklin D. Roosevelt was continued without serious interruption. The Americans supplied and trained the Saudi armed forces. The Saudis in return produced oil, often at levels above those that mere economic considerations required. Even during the heady, hectic days of 1973, after Opec doubled the price, the Saudis wanted to hold it there for a while. It was Iran that persuaded the others to raise it further, and this was not for any political motive—the Iranian régime of that day had good relations with Israel—but because the Shah wanted huge amounts of money to pay for his grandiose projects.

Since that time every suggestion from Arab countries for using the oil

weapon has been rejected. When America halted oil imports from Libya the Libyans asked Opec to take retaliatory action (at its meeting last December) but met with a rebuff. "We're here to talk oil, not politics," a startled Libyan representative was told. Only the Ayatollah's régime in Iran supported Libya. Saudi Arabia and the other Persian Gulf States denounced the Israeli annexation of the Golan Heights in ringing tones, but refused to take any action against Israel's friends in the West. A Saudi official explained to a Syrian that the West now has an oil surplus and is not very vulnerable to pressure. The Syrian later said to a friend bitterly, "Yes, but who gave the West that oil surplus? The Saudis did."

The Israelis attribute the western Europeans' tilt towards the Arabs on Arab-Israeli issues to oil dependence, and there is some truth in this. But this does not mean that it is going to tilt the other way now, as some Israelis appear to think. For one thing, sentiment about Israel has changed—it is no longer seen as an underdog fighting for survival. For another, the West still needs oil from the Middle East and will continue to do so.

The difference to be seen in the months ahead will be in shades. There might be a greater willingness to take some action that offends Arab opinion, or the government of one oil-producing State. The level of anxiety about the "stability of the Gulf"—which simply means the continuation in power of pro-western régimes there—will be slightly lowered. The United States created its Rapid Deployment Force primarily for possible intervention in the Persian Gulf area. Intervention would be an extreme measure to meet an extreme threat, and this distant possibility becomes more distant.

It never was in the interests of the Arab oil producers to inflict serious damage on the West. In so far as they have done so, they have suffered for it. They need the western nations as customers. They invest their surplus oil profits in the western industrialized countries because that is the only place for them. Arab oil-producing countries have £12 billion invested in Britain, as well as a substantial amount in real estate in America. (If they really wanted to strike a blow at Britain they could threaten to withdraw this money.) The recession in the West has harmed them both as sellers of oil and investors. The western industrialized countries need the Arab oil producers, not only as suppliers of a vital commodity but as customers. Their wealth and underdevelopment makes them a huge market. Much of the money that we pay them for oil comes back to us as payment for goods and services. The relationship is one of mutual dependence, and this is not going to disappear with a change in the oil market.

The Pope comes to Britain

by Peter Nichols

May 82

John Paul II arrives on May 28 at the start of the first visit of a pope to Britain. The author, who is *The Times* correspondent in Rome, assesses the character and achievements of the 264th man to hold the office.

His Holiness John Paul II is a very down-to-earth pope, which is one of the reasons for his great popularity. Whether you agree with him or not, you are aware of such humanity in him that he leaves you with an impression no other modern pope has given—that he might have achieved international fame in another quite different role.

The modern line of popes began with Pius XII, who was elected shortly before the outbreak of the Second World War. He was followed in 1958 by John XXIII, undoubtedly the most loved of modern popes, who in his turn was succeeded by the more complicated pontificate of Paul VI. They were all remarkable men, but you could not have imagined them in any other office. Take a small detail: all popes before the arrival of John Paul II wore slippers embroidered with gold. I remember very well that when his immediate predecessor, John Paul I, died after a reign lasting little more than a month I was struck by the sadness of the crimson velvet slippers he was wearing which showed almost no sign of wear. John Paul II wears sensible leather shoes.

There are many reasons why John Paul II is different from his predecessors. He was the first non-Italian to be elected Pope for half a millennium. He was the first Pole to become Pope in the whole history of the Roman Catholic Church. He was the first modern pope to be elected at a comparatively early age. When he emerged from the Conclave on October 16, 1978 he was 58 and was physically strong and vigorous. The attempt on his life in May, 1981, was naturally a harsh blow to his physique, as are the long hours he works. He is still capable of an 18-hour day and seemingly almost unlimited contact with crowds. He loves the presence of many people. One reason for his return to practically full activity after what some of his advisers regarded as too short a convalescence was this need to maintain contact with ordinary people. Even when he was still seriously ill and in great discomfort he insisted on recording messages to be rebroadcast in St Peter's Square each Sunday at midday, the hour at which he invariably appeared when in Rome to address the crowds and recite the Angelus with them.

His early life was totally different from that of previous popes and helps to explain the extraordinary and complex man he is. It was a difficult life because of both the circumstances of his family and the sufferings of his native country. He was born in May, 1920, at Wadowice in southern Poland in a period of religious revival accom-

panying the country's newly regained independence. His father was a non-commissioned officer in the Polish army and his background was that of modest middle-class servants of the state in the Silesian countryside. His first religious instruction came from his pious mother, who also made a white tunic for him which he wore as a child while praying at a home-made altar. She died when he was nine and his father was often away on duty, leaving the young Karol Wojtyla alone with his elder brother. They looked after each other with the help of neighbours. In 1941 both his father and his brother died, and one of the keys to John Paul II's character is lack of family life.

He is frequently criticized for being narrow on family matters, from his clear belief that the proper place for the woman is the home to his rejection of any reappraisal of Catholic teachings on the indissolubility of marriage, his far from flexible attitude towards the position of Catholics who divorce, and his total opposition to artificial methods of birth control. To these has to be added his refusal to recognize any case in the appeals for priests, who now have celibacy imposed on them, to be able to choose a celibate life or marry on their own responsibility. These views can appear harsh, especially as John Paul II is inclined to express himself with the forcefulness of a Pole rather than in the softer tones of the Italian popes. When you recall, however, that he must have bitterly felt the loss of all the close members of his family while he was still young, his insistence on the importance of the family and with it his uncritical reiteration of traditional Catholic teaching on sexual questions becomes more understandable.

There is another side to his early background which must have influenced his thinking on family affairs. I have said that he is the only modern pope whom you could imagine in some other field of life; he is also the only modern pope who did other things before finally making up his mind to become a priest. Under the German Occupation of his country he worked in factories in order to avoid deportation to German labour camps. He then made a notable success of his talent for acting. It has been said that the real decision he had to face before he placed the seal on his calling was whether to continue with his theatrical career, in which he had shown talent both as an actor and a writer, or to listen to deeper promptings and study for the priesthood. He chose the Church and so began the extraordinary

career which brought him so unexpectedly but so spectacularly to become leader of the world's most powerful religious and largest Christian community. But with his experience of another life, he knew what he was giving up when he chose the priesthood.

Did he know what he was giving up when he left the archbishopric of Cracow to become Pope? His friends who were with him during the Conclave which saw him elected Pope say that he had a moment of indecision before accepting the Papacy. It was said that the former Primate of Poland, the late Cardinal Wyszyński, helped him cast aside his doubts which mainly concerned the political repercussions of so startling a choice. The idea not only of a non-Italian pope but one from a communist country was rich in possibilities, not all of them easy to manage.

And Poland never let him go. The relationship between Karol Wojtyla, former Archbishop of Cracow, and John Paul II, who claims to be "supreme pontiff of the universal church"—the fourth of his official titles—is one which history will have to examine. Even for us, at this early stage, his relationship with his native country is fascinating. How much, for instance, did his election spur on his fellow-countrymen to increase their demands for greater liberty? How far did his own experience as priest and bishop in a communist country shape the ideas which he has brought to the Papacy, among them doctrinal conservatism and an insistence on unity? How far have his own fears about the dangers of electing a pope from a communist country been borne out?

On this question of the "Polishness" of John Paul II there are two points which can certainly be made without awaiting the verdict of history. The first is that his strictly disciplinarian view of being a Catholic is much influenced by his origins. He saw that the Catholic Church in Poland could make its strength felt only if it spoke with one voice, even in so thoroughly Catholic a country. The lesson he has drawn from this experience is that elements of disunity must be removed or limited as far as possible in their effects. Being a man of decision and courage he applies this rule to the powerful as well as the humble. There must be many theologians whose thinking is not in line with his but, in order to make his disciplinary message clear, he stripped the famous Swiss theologian, Hans Küng, of his right to be considered a Catholic theologian. Similarly, in the field of the religious orders he encountered more

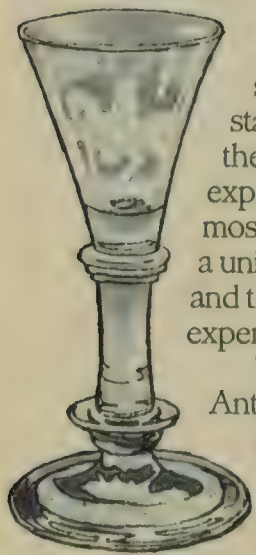
experiment, more active participation in political life, particularly in Latin America, and more informality than he believed acceptable. This time he made his point by disciplining the Jesuits, the most powerful religious order in the Roman Catholic Church. He broke historical precedent by imposing on them his own personal delegate.

The second example of "Polishness" which he has brought to the Vatican is his determination to restore to eastern Europe its equality in cultural terms with the more fortunate west. John Paul II never forgets that he was born Karol Wojtyla and is the first Slav pope in the Church's history. He has repeatedly said he believes that the divine design behind his election was to revive the common spiritual and cultural links between the two parts of Europe now artificially divided between east and west. He sees Europe, as de Gaulle did, as spreading from the Atlantic to the Urals and in this he has brought about what is probably the biggest single change in the Vatican's outlook on Europe. Under his predecessors Europe was inclined to mean western Europe, while in the east the problem was seen to be one of diplomatic contacts with the communist authorities to win the best possible terms for the local churches from unfriendly régimes. The first Slav Pope sees the problem quite differently: to him Europe, both east and west, should be inspired to recall its unity, especially its common Christian foundation. The east should no longer be looked on as an unfortunate poor cousin fallen on bad times; and the west should be made to remember that capitalism has not proved equal to providing what he believes to be the basic human right to a secure job, while western society has shown too much facility in declining into consumerism, materialism and the permissive society.

The Pope is a colourful, spectacular personality able to project much human warmth to the crowds he addresses. But he has a stern side which it is best not to overlook. He can be heavily censorious, especially where he sees permissiveness involved. He is a leader who gives much, and demands much. To say that he is down-to-earth really means two things: he is, after all, acting according to the beliefs of the Catholic Church, as Christ's vicar on earth; he faces this massive responsibility by insisting on what might be called a "Christ-centred" outlook, meaning that he constantly refers back to the example and teachings of Jesus. And he does so with earthiness that his predecessors lacked ●



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Restoration in Cavendish Square

by Bevis Hillier

The Royal College of Nursing hides behind its 1920s façade a Georgian mansion with panelled rooms and a magnificent mural. The author describes the restoration of the painting and the reconstruction of the building.

Looking at the Royal College of Nursing's building at the corner of Cavendish Square and Henrietta Street, W1, you would not suspect that behind the handsome ashlar façade, designed by Sir Edwin Cooper in the 1920s, lies a Georgian mansion with panelled rooms and a magnificent mural painting of about 1730.

The mural, which was suffering from flaking and shrinkage cracks, has just been glowingly restored; and a radical reconstruction of the whole building, begun in 1978, is entering its second and final phase.

The paintings, which are on the grandiose main staircase, represent arcadian landscapes, with two-dimensional busts, nymphs and satyrs. They were formerly thought to be by Sir James Thornhill, Hogarth's father-in-law; but the late Edward Croft-Murray, Keeper of Prints and Drawings at the British Museum, decided that they were more probably by Thornhill's pupil John Devoto, an artist of Italian-French origin. The architectural and decorative features of the work closely resemble those in the chapel at Wimpole Hall, the largest house in Cambridgeshire, decorated by Thornhill himself.

Alec Cobbe, under whose direction the murals have been restored, also restored the Thornhill paintings at Wimpole, and until recently was attached to the Fitzwilliam Museum in Cambridge. He has cleaned the murals of their layers of London grime and discoloured varnish, has consolidated loose paint and plaster and retouched damaged areas. Retouching was done with pigments ground in a synthetic medium which does not change. "Although the murals are painted in oils," he explained, "you can't use oil as the retouching medium, as it darkens."

The restoration of the oil paintings is only a part—though it is the most spectacular part—of the refurbishment of the Royal College of Nursing. The main interior work has been carried out by Clifford Culpin & Partners. The original brief was to carry through one of two schemes: either to reposition the College on a development site at the back of Lambeth Palace, or to refurbish the Cavendish Square headquarters. The choice was made to stay put. The contract was for a two-phase operation because the College wanted to continue with its work while the reconstruction was going on. Andrew Fenney, who works for the architects, said: "In phase one we did stop at times because of the excessive noise; but in phase two both we and the General Secretary of the College say the project must be finished on time and



The Royal College of Nursing's classical mural was painted in 1730 by John Devoto and has been restored by Alec Cobbe.

Restoration in Cavendish Square

the staff are putting up with the noise."

Noise has not been the only problem. Several more difficulties were caused by the way in which the architect Sir Edwin Cooper converted the building in 1922-26. "We hit considerable problems from his structure," Andrew Fenney said. "From my own point of view, Cooper did a marvellous job with this place. He was converting a four-storey 18th-century building and he added three floors by building a frame and suspending three floors on steel straps—a 'belt and braces' system. But—and my predecessor on this job said Cooper did this on purpose so that nobody could eventually muck about with his building—he tended to bury his beams and structural stanchions in a 2 foot 6 inch thick wall. So that when we cut door openings a beam 6 inches above the floor was exposed—which we couldn't touch, as it was part of the original structure. That happened on quite a few occasions and caused a lot of redesign. We had to build platforms with steps to get us over those beams. I call them 'humpty-dumpties'."

Part of the building which Annie, Viscountess Cowdray, gave to the College in 1922 was the old Cowdray Club. Ann Norman-Butler, the College's Appeals Administrator, told me: "The story goes that the then President of the College, Rachael Cox-Davies, had sighted this building and felt that it would make an ideal headquarters for the RCN. She was at a meeting with Lady Cowdray and offered her a lift in a taxi, having carefully arranged that the driver would go past Cavendish Square. She pointed out the corner building and said, 'That's what I would like for the Royal College of Nursing headquarters.' Lady Cowdray immediately decided to give it to her. And afterwards Lady Cowdray always said it was the most expensive taxi ride she ever had—but I don't think she regretted it."

The Royal College of Nursing came into being largely through the campaign to improve nursing waged by Ethel Gordon Manson (later Mrs Bedford Fenwick), though she was not its founder. When she became Matron of St Bartholomew's Hospital at the age of 24 in 1882, nursing was not considered a possible occupation for a gentlewoman. Florence Nightingale was an heroic exception but her service had been against the romantic and patriotic background of battle in the Crimea, not among the poor who were cared for at "Bart's". Mrs Bedford Fenwick's friends could not understand her. She was good-looking and loved fine clothes; yet she chose the horrors (and the very real dangers) of hospital life. She and Miss Nightingale did not see eye to eye. Mrs Bedford Fenwick wanted to recruit "ladies" as nurses. To Miss Nightingale the ideal nursing recruit was a girl "of the small farmer's daughter class". She knew

from her experience how many girls from comfortable homes gave up before completing their training. Miss Nightingale won. She had more voice in the corridors of power; and she used a fund raised in her honour to found a school of nursing at St Thomas's Hospital in 1860.

Mrs Bedford Fenwick was still living when the RCN was founded in 1916; Florence Nightingale had died six years earlier. The two main founders were Miss (later Dame) Sarah Swift, Matron-in-Chief of the British Red Cross, and the Hon Arthur Stanley, Chairman of the Joint War Commission of the British Red Cross Society and the Order of St John. Dame Sarah, minute in stature but highly autocratic, was known as "the mighty atom".

From the first she aimed to attract trainee nurses from all classes. Queen Mary took a keen interest and opened the new headquarters in 1926.

Today the College is a far more complex organization. Andrew Fenney has been aware of this in converting the building. "Our task is to rejuvenate the building. It has to possess the function of a college, of an Institute of Advanced Nursing Education. It works through its charitable trust. There is an impressive library. The college also functions as a trade union. And there have to be facilities for conferences and council meetings."

Alongside the new technology of modern laboratories and high-speed lifts are delightful survivals of the old Cowdray Club and the house Asquith,

who lived there from 1895 to 1921, and his family knew, including a clubroom with panelling and carvings of shells and seaweed as good as Grinling Gibbons. Not far from a room with a Georgian chimney-piece are a new audio-visual room and a video centre.

Restoring the cavernous Cowdray Hall, the centre of the old building, is part of the phase two reconstruction, and is not yet begun. But the restoration of the Devoto mural is complete. It was carried out in memory of Doreen, Lady Brabourne, who died in the Mountbatten tragedy. By the tricks of *trompe l'oeil*, its classical vistas seem to wind away to infinity—miles away from the room upstairs where nurses are looking at magnified bacteria on an overhead projector screen ●



Detail of the mural showing the poor condition it was in when Alec Cobbe, left, started work. Top, after restoration.



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Wye poaching patrol

by Andrew Moncur

Well organized gangs have made salmon poaching on the River Wye big business. The author went on patrol with the bailiffs whose success in catching poachers is, they believe, undermined by inadequate fines.

Photographs by Jerry Mason.

The salmon poacher standing beside a secluded pool in the Wye Valley represents the sort of quarry that water bailiffs like least—the one that got away.

Last year, although he did not realize it at the time, he was the target of a carefully organized ambush at the same spot, a stretch of water favoured—for similar reasons—by herons and poachers. One bailiff was lying in wait behind the walls of a tumbledown barn, another was hiding in bushes near by and two more were out of sight on the far side of the river.

They were waiting for the young man to produce his gaff—a barbed hook lashed to a rough stick—ready to strike at a far-bellied salmon lying in the pool below falls on the Clwyd, a tributary of the Wye. The everlasting battle of wits between the water bailiff and the poacher was about to reach one of its periodic, brief and sometimes violent moments of resolution.

The poacher stalks the fish and the bailiff stalks the poacher with the same sort of persistence. It is a cold war which, along the great fishing rivers of Wales, has become increasingly hot. On this occasion both sides were to be frustrated. At the critical moment, as the young man stood centre stage, a party of visitors arrived, hoping to see salmon leaping the falls on their way to the spawning grounds. The poacher abandoned his prey and the bailiffs, in turn, watched their walk away.

Today the same man strolls beside the stream and stands in apparent innocence, into the water. In fact, he is noting the behaviour of the salmon which will sooner or later find their way into his bag. The poacher's behaviour is noted by Cliff Lloyd, head bailiff of the Welsh Water Authority's Wye Division. "Having your morning walk?" he asks as the young man passes by, smiling blandly. Sooner or later he will be bagged by Lloyd.

It will probably be later. In this context the odds favour the poacher. Lloyd has a team of 11 bailiffs who are responsible for roughly 180 miles of the Wye and its tributaries, which constitute the best regarded salmon river in England and Wales. It is a considerable natural asset. Combating the poacher is only part of their duties. He has the initiative, choosing the time and place to strike and using increasingly sophisticated methods to improve his haul and to escape detection. He likes to work at night, frequently in gangs, and when he is caught he will often fight.

It is hardly surprising to discover that bailiffs do not like poachers. They dislike, too, the image of the poacher as a wily rustic, foxing the keeper and earning his grudging respect. "What we have had creeping in for the last few years now is the criminal thief. He is not the traditional poacher in the moonlight who beats the keeper for an odd fish to feed his family," says Lloyd. The new poachers plunder the river strictly for cash returns. The scale of their business ranges from successful cottage industry to major criminal enterprise.

Locally it has not escaped the poachers' notice that a couple of good-sized fish are worth an average week's wage. "They have taken to selling fish instead of taking on themselves and one for the neighbour. We have traditional poachers who have turned into money-making machines." Outside gangs have been attracted by the same pickings.

On one night recently bailiffs and police caught two poaching teams who were separately netting pools on the Wye. One gang had taken 26 salmon when they were interrupted; the other had pulled out 45, with an average weight of 10lb apiece. (At the time salmon was fetching £4 per lb.) Left to their own devices, they would have netted nearly £3,000 for a couple of hours' work. "That is one night's work and that can be happening three or four nights a week on the river Wye now. With the mileage we have got and the staff we have got it is virtually impossible to be everywhere at once. You have to try and think like a poacher if you can," says Lloyd.

Such an insight would probably reveal precious little respect for the river and none whatsoever for the bailiffs. "Quite honestly the bailiff's the better bloody enemy of the poacher and that is it. There is no love lost. No way do they want anything to do with us, not at all. The old poacher you could more or less have a drink and a laugh with has gone," Lloyd says. "Violence is creeping in very fast now. In no way will they take a fair cop. They will do anything to avoid apprehension. We are having them from Dorset, from the midlands, Staffordshire, and we have a large community locally. We have some from south Wales, too."

They come prepared to make a swift haul and to fight their way out of trouble. The rising level of violence may mean a struggle in the dark on a river bank between a bailiff and a man swinging a gaff hook on a 6 foot or 10

foot long stick. The bailiff may carry, as his ultimate deterrent, a truncheon. Even when an arrest has been made there are problems about dealing with a struggling man in remote country. "Two bailiffs got a man and they had to drag him three fields to the road and then sit on him until a private motorist came by and they asked him to call the police," Lloyd recalls. "We have handcuffs now."

His men have also been deliberately waylaid and attacked. In one incident a pair of water bailiffs on duty were dragged from their vehicle and beaten by a gang of four, who took their keys and left them to walk 12 miles to find help. One of the injured men needed 16 stitches in face wounds.

Increasingly the bailiffs like to work with patrol dogs. They also combine forces, teaming up in groups of at least three men for night watches when trouble is expected on a particular bailiff's beat. Poachers are, curiously, rarely seen at night. A hidden stop-clock, triggered by a trip wire, may reveal that somebody is walking a stretch of river bank every night at 2am. The bailiffs will combine to lay an ambush and not infrequently the poacher will show up exactly on time to reward their efforts. At times like that it is comforting to have a large dog on duty. The police at Hereford have in the training of dogs and their handlers. Lloyd's dog is a young German shepherd named Max. "Don't talk to him. Don't touch him. Don't show him affection. He wouldn't bite you," he would warn you first, Lloyd said, reassuringly, as we got into his car to begin a riverside tour. Max rested his chin on my shoulder and stared through the windscreen.

The river in daylight, canopied by red and golden autumn trees, seems an unlikely scene for crime. But the water bailiffs believe that for the first time poachers are now taking as many salmon from the river as the legal rods: around 5,000 a year are probably being removed illegally.

The sportsman's rod is a relatively inefficient means of extracting fish from a prized river. The poachers, on the other hand, have no scruples about using less sporting—and far more effective—techniques. Gill nets, made from a variety of fine, strong man-made fibres, are devastatingly effective and can be set in any of a number of ways when laid on either side of a pool. When a detonator is lobbed into the pool as well, driving the salmon pell-mell into the wide mesh of the nets



Head bailiff Cliff Lloyd with his dog, Max and two other bailiffs out on a night patrol in search of poachers. Right, a salmon killed with a gaff hook.

which catch in their gills, slaughter is wholesale. Poachers also use other, equally deadly methods.

The cycle of conflict closely follows the life cycle of the shining, single-minded fish that are at the centre of the river's life. The salmon arrive in the estuary of the Wye in the New Year, ready to start their long, slow journey to the spawning grounds in the high tributaries of mid Wales. Many are splendid 30lb fish at this stage. Over the subsequent months their weight will fall as, strangely, they do not feed throughout their stay in the river. From the time they first arrive in the estuary the salmon are in danger. Nets are used in the river's mouth and at any likely pool from Chepstow to Rhayader as the fish progress upstream, bound on a steady migration which is controlled by the level of water in the Wye and by their own unflinching instinct.

Visiting poachers tend to work in groups of up to six, two of them laying the nets and the other four acting as lookouts. This year they have been using citizens' band radio to warn of the bailiffs' approach. The gang may arrive by van, carrying four or five nets in sacks and an inflatable dinghy.

The gang is at its most vulnerable when it is putting the nets in place or removing them, along with the catch. In between those times the poacher lies



Head bailiff Cliff Lloyd with his dog, Max and two other bailiffs out on a night patrol in search of poachers. Right, a salmon killed with a gaff hook.

low, safe in the darkness. The patroling bailiffs walk without lights (a cross-country nightmare for the novice trying to keep up with them) and need to be lucky to see the poacher or his nets. A netting gang surprised by keepers may simply cast off and drift downstream for 5 or 6 miles.

A team of bailiffs, suspecting that a stream is likely to be raided, may make a long and circuitous approach march over the hills to lay a trap, out of sight of the watchful locals who may be thinking about a night's business. Cliff Lloyd and his men had to walk 6 miles to take up their positions on a stretch of the Marteg, a tributary of the Wye, one icy winter's night. "We waited here from 11 to 3.30 in the morning. The poachers came and we had them. There



Head bailiff Cliff Lloyd with his dog, Max and two other bailiffs out on a night patrol in search of poachers. Right, a salmon killed with a gaff hook.

were about 18 inches of snow up here. It was cold that night—and it was worth it," he said, with satisfaction. Someone in the bailiffs' party always falls asleep, whatever the weather.

At night it is vital to make an arrest. A court is unlikely to convict, however strong the suspicion, on the bailiff's identification of a man who has evaded him in the pitch dark. "You can't stand up in a court of law and say it was so-and-so unless you have caught him and held him. If he can get away it is unlikely there will be a case. Can you swear that a chap 60 yards away, running like mad by torchlight, is who you thought it was?"

To be certain of conviction it is best to produce the man, his tackle and his catch. Again, the odds favour the poacher. There is a sort of freemasonry among local families with an interest in the business. As we stood on an open hillside above the Marteg a passing cattle lorry pulled up and for no obvious reason hooted loud and long across the valley. "He is just sounding his horn in case there are some boys down there, that's all it is," said Lloyd.

In November and December the salmon ascend to the spawning grounds and face new hazards. They gather beneath the rocky falls, preparing to struggle up the fast-flowing streams. Poachers may stone the centre of the pool so that the tired fish are forced towards the banks where they may be gaffed or pulled out with a wire snare slipped over the wrist of the tail. Particularly *avant-garde* operators have been known to use wet suits and harpoon guns to come to close quarters with their prey. Snatching, or foul hooking, is becoming less popular simply because it is not efficient enough. That technique involves casting a hook and jerking it out, caught in any part of the unfortunate fish. Poisons and explosives have also been used on the Wye, with grim effect. Not only the mature fish are killed; the fry and all the natural food in the water are also destroyed.

The salmon, pursued at every turn, finally reach the gravel stream beds where their eggs will be laid. Here, again, they are vulnerable to the predatory poachers. The bailiffs, following the more constructive side of their duties, can redress the balance. On the

water authority bailiffs working on the river Dovey in west Wales are still smarting from the Marteg a passing cattle lorry pulled up and for no obvious reason hooted loud and long across the valley. "He is just sounding his horn in case there are some boys down there, that's all it is," said Lloyd.

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Wye the water authority operates a salmon-breeding programme, netting fish which are ready to spawn, placing their eggs and hatching them under controlled conditions, ensuring that the species propagates and that the poacher is forced into the bargain. A few kelt (salmon which have spawned) will make their way slowly back to their Atlantic feeding grounds.

Nobody really knows how many adult fish enter the Wye each year. All that is certain is that more and more are finding their way into the poachers' freezers and, eventually, to the back doors of hotels, shops and holiday homes. The effect on the ecology of the river has yet to be assessed, but Lloyd has a shrewd idea. He says "It is going to start making inroads into our stocks of fish, eventually to the detriment of the salmon of the Wye."

That would be a serious trend for all those who depend on the legal fishing of the Wye. Fishing rights are a valuable commodity there.

Bailiffs throughout Wales are frustrated by the different attitudes of different courts towards the sentencing of poachers charged under the Salmon and Fresh Water Fisheries Act. Lloyd says, "The courts don't really let it yet. They fine them £500 or £700 and they are out next night getting it back. We keep hoping that if we keep doing them all the time the courts are going to say 'fining them £500 or £1,000 is no good—we want someone to go down'. Fines really are not substantial enough to deter them from going again."

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The background of the advertisement is a dark, moody scene. On the right side, a martini glass is partially filled with a clear liquid, ice cubes, and a slice of lemon. A splash of liquid is captured mid-air above the glass. In the foreground, two Seiko watches are displayed. The watch on the left has a white dial with Roman numerals and is positioned diagonally. The watch on the right has a dark dial with a single dot at the 12 o'clock position and is positioned vertically. Both watches have gold-toned rectangular cases and mesh bracelets. The overall aesthetic is one of sophisticated elegance.

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The London marathon will take place this year on May 9 when 18,000 runners, 10,000 more than last year, are expected to set off on the 26 mile 385 yard course from Blackheath to Westminster. The picture shows competitors streaming through Greenwich Park at the start of last year's race.



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London's bridges by Edna Lumb 5: Blackfriars viaduct



After completion of Blackfriars Railway Bridge in 1864 a viaduct was built to link the London, Chatham and Dover Railway with the Metropolitan Railway, passing through a now demolished station—a decorative endpiece of which remains—at Ludgate Hill. The spire of St Bride's Church is visible in the background.

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The architecture of the Raj

by Philip Davies

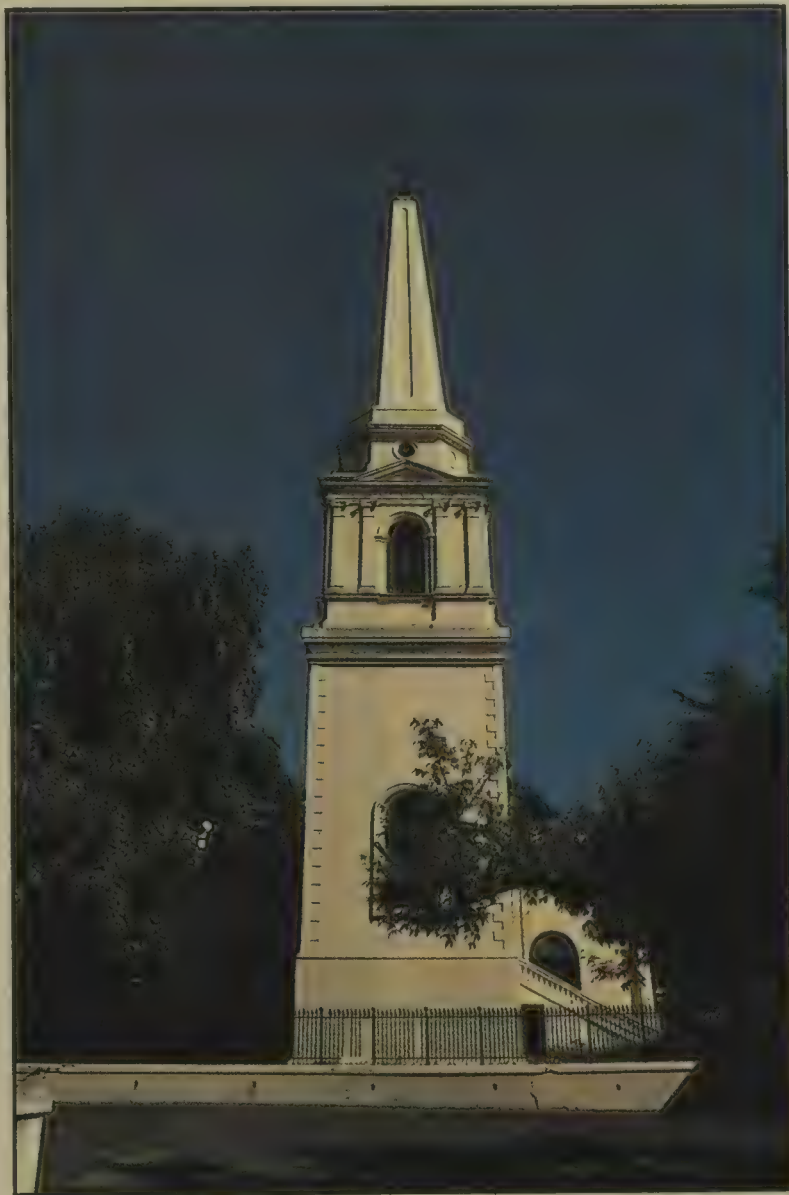
The author discusses the work of European architects in some of the major cities of India and the importance of their legacy of magnificent buildings constructed in a wide variety of styles.

It is a curious fact of history that empires in decline often undergo a resurgence of cultural vigour and the British Empire, like those of Rome or Austria-Hungary, was no exception. There were, for example, the brilliant achievements of Sir Edwin Lutyens in New Delhi, where a unique Anglo-Indian style of architecture was created, neither wholly European nor Indian in origin but a masterly synthesis of the two traditions.

However, it is not widely appreciated that this was the logical culmination of a series of architectural experiments aimed at creating an imperial style of architecture appropriate to the climate and landscape of India. There is a magnificent heritage of European buildings designed in Palladian, neo-classical, Greek Revival, Gothic and Indo-Saracenic styles to which scant attention has been paid.

In the early years Madras was the centre of English influence. It was typical of all early European trading settlements—a small concentrated colony of traders protected by a fortified strong-point, Fort St George. Its ramparts are still intact and it shelters the first English church in India, St Mary's, which was built between 1678 and 1680 at the behest of the governor, Streynsham Master, probably to designs prepared by a master gunner at the fort, William Dixon. The church was completely rebuilt in 1759 and its curious fluted obelisk spire was added in 1795. St Mary's is notable for a complete absence of structural timber. Its interior consists of a central nave and aisles with three shallow barrel-vaulted roofs executed in brick to withstand siege, cyclone and shellfire. Elihu Yale, benefactor of Yale University, was one of its first donors, and it was here that Robert Clive married Margaret Maskeyne in 1753.

St Mary's is not typical of English churches in India. Until the mid 19th century most churches had a single prototype—St Martin-in-the-Fields by James Gibbs. Its success is not difficult to explain. Functionally it is an ideal model, but more importantly it was illustrated in Gibbs's *A Book of Architecture*, published in 1728, and thus its form and dimensions were readily accessible to colonial engineers. In Madras alone there are at least three churches based on it, the finest of which is undoubtedly St Andrew's Presbyterian Church by Thomas Fiott de Havilland. Built between 1818 and 1820, it is clearly modelled on St Martin-in-the-Fields, but it is also a work of great individuality and expression, reflecting a growing awareness



St Mary's Church, Madras, the first English church in India, was built in 1680 and rebuilt in 1759. Robert Clive was married there in 1753.

among the English of their political power in India. The pedimented east front is flanked by two enormous lions and the frieze is inscribed *Auspicio Regis et Senatus Angliae*. Internally it is curved in plan and the main chamber is crowned by a shallow dome decorated in sky blue with gold stars. It is ingeniously adapted to the climate with cane pews and, around the perimeter, louvered doors which when thrown open create a marvellous feeling of space and light.

One of the oldest surviving secular buildings associated with early British rule is the old Madras Club in Triplicane. Originally the home of the Nawab of Arcot, this fine Palladian mansion dates from 1770. It is typical of European houses in India. Such houses mark the first stage in the ad-

aptation of European forms of architecture to an Indian context. Most follow the same form—two or three storeys with the inner rooms protected by a deep portico or verandah. In this case the house is elevated on an arcaded basement, which also acted as a carriage entrance. In England Georgian houses were built in planned compositions, but in India each was set in its own garden compound. This was as much a reflection of good planning—to promote a cool flow of air and to reduce the risk of disease—as from any exaggerated desire for personal splendour. All these houses are faced in Madras *chunam*, a form of stucco which could be polished to a dazzling white sheen. Although effective in Madras, it was less so when transported to the harsher climate of Bengal,

and many contemporary observers were disturbed when monumental classical façades peeled to show the rough brick core beneath.

By the early 19th century the British had begun to see themselves as rulers rather than traders, a perception given architectural expression in the new Government House in Calcutta, built by Marquis Wellesley, elder brother of the future Duke of Wellington, between 1799 and 1802. Designed by Charles Wyatt, it is modelled on Kedleston Hall, Derbyshire, by James Paine and Robert Adam. The similarities are obvious—the central block with quadrant corridors linked to four corner pavilions, the domed bow on the garden front, and the huge entrance portico—but it is not a mere piece of architectural plagiarism. It is perfectly adapted to the climate in that it catches the breeze from all directions, and the use of *chunam* as a facing material together with the provision of full height corridor links constitute a substantial departure from the original model. The entrance screens and gates are modelled on Adam's work at Syon House.

Government House created the focus for the subsequent development of Calcutta around the central Maidan, a huge open space originally cleared to provide a field of fire from nearby Fort William. For the first time European ideas of planning and layout were imposed on an Asian city. A series of classical perspectives were formed with vistas terminated by prominent public buildings and monuments: the Town Hall, built in 1813 by Colonel John Garstin (about to be demolished); Metcalfe Hall, 1840-44, copied from the portico of the Temple of the Winds in Athens; and the old Mint in severe Doric style—gaunt, solid and austere with a portico copied half-size from the Temple of Athene in Athens. A huge processional route was planned, but never built, to link Government House with the summer residence of the Governor 8 miles away at Barrackpore. This imagery was clearly intentional. The transformation of Calcutta and Madras from the oriental into a Mediterranean classical vision was not merely a fortuitous transposition of contemporaneous European taste, but a deliberate attempt to identify the expanding British Empire in India with the civilizing influence commonly associated with classical architecture.

This self-awareness persisted even in death. In the early years life for many Europeans was just two monsoons. Opened in 1767, Park Street Cemetery is like some imperial city of the dead. A collection of mausolea lie in

The architecture of the Raj

crumbling ruination: cupolas and catarfalques, pavilions and pyramids bear witness to the confidence of the earliest generation of empire builders. Here lie John Garstin, architect of the Town Hall, Major-General Sir John Claverling, next in rank to Warren Hastings and Commander-in-Chief, and the renowned Rose Aylmer, aged 18, sweetheart of the poet Walter Savage Landor, who in 1800 died of dysentery brought on by eating too much salad. Landor's elegy was added to her tomb in 1909:

"Ah! what avails the sceptred race!
Ah! what the form divine!
What every virtue, every grace!
Rose Aylmer, all were thine!
Rose Aylmer, whom these wakeful eyes
May weep, but never see
A night of memories and sighs
I consecrate to thee."

The melancholy realization of the transience of life was all too apparent to Europeans, and efforts to avoid the more obvious disasters resulted in one of the most extraordinary edifices erected anywhere in the Empire—the Golghar at Bankipore near Patna. This colossal conical structure, more than 90 feet high, was erected in 1784 to the designs of John Garstin. It was a storehouse for grain, intended for public relief in time of famine. It is remarkable because its form is entirely dictated by its use. Utterly devoid of superfluous ornament, it must be regarded as one of the earliest European buildings in the functional tradition.

Many Europeans seized the opportunities afforded by colonial life to accumulate wealth and to live on a scale of grandeur unattainable in Europe. One such man was Major General Claude Martin. Martin was a charismatic figure, an adventurer who served initially as a French soldier under Lally, but after being captured at Pondicherry in 1761 he formed a company of chasseurs attached to the Company's Army. In 1776 he entered the service of the Nawab of Oudh and by astute business acumen amassed a huge fortune which he lavished on his country house at Lucknow, Constantia, better known as La Martinière. Built in the 1790s, it is a bizarre building in a country renowned for extravagant eccentricities. Even more incongruously, it now houses an eminent Indian public school blessed with all the tribal rituals of Eton or Harrow.

It is a disturbing building of the most peculiar design. The central tower has bridge links and the entire central range has a strange array of statues dominated by two huge lions. Early accounts tell of the lions' eyes being lit with red lanterns. The house faces a large lake from which rises a huge, fluted column 130 feet high, while deep beneath the chapel lies Martin's tomb protected by steel doors. The school witnessed fierce fighting during the

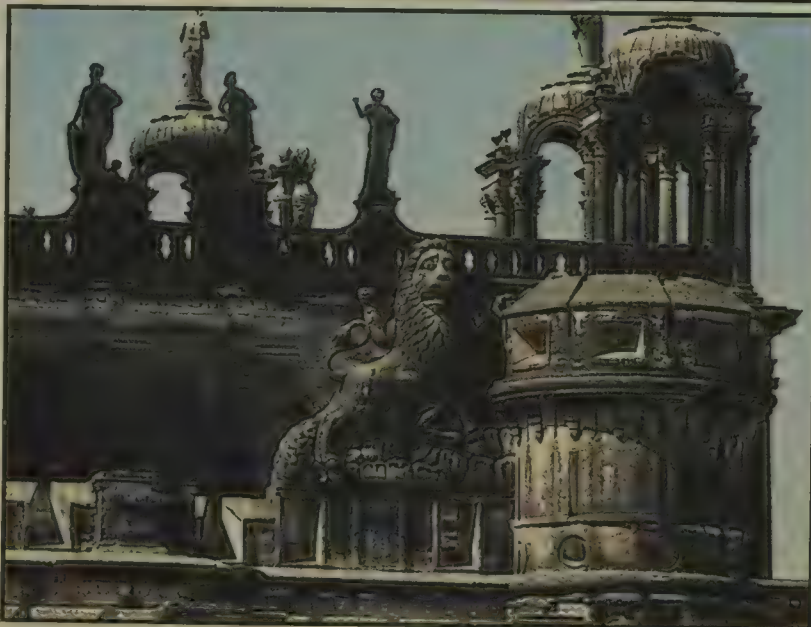
Mutiny in 1857, and outside its gates lies the tomb of Major Hodson, of Hodson's Horse, a light cavalry leader and intelligence officer who played a large part in the siege of Delhi.

The Mutiny marks a watershed in Anglo-Indian history. The Crown assumed control from the East India Company and overnight long-established practices and attitudes changed. By the 1860s the Empire was shedding its patrician image and classical buildings were giving way to a new enthusiasm, transmitted from England—Gothic.

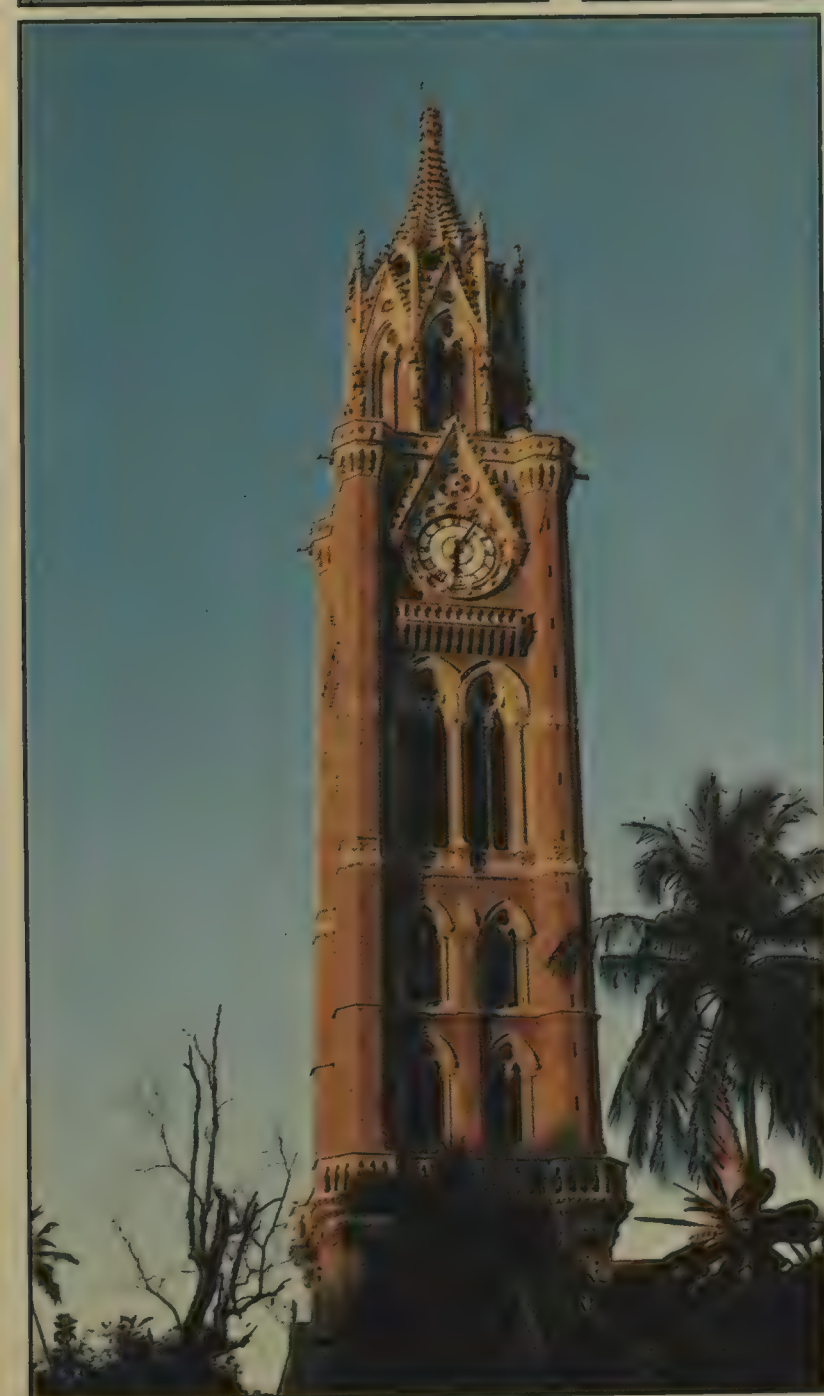
There are earlier examples of Gothic buildings in India, notably St Paul's Cathedral, Calcutta, built by Major Forbes between 1839 and 1847 in a whimsical Decorated Gothic style, but none of these buildings embodied the latest ideas adumbrated by Pugin and Ruskin. Ironically the finest feature of St Paul's is the great west window with stained glass by Burne-Jones, installed in 1880 as a memorial to Lord Mayo. It was on the west coast in Bombay that the first church was erected in accordance with the principles of Pugin and the Ecclesiological Society in 1858—St John's Church at Colaba by Henry Conybeare. It was the precursor of a movement which was to transform Bombay into the finest High Victorian Gothic city in the world.

With the federal blockade of the Confederate States of America from 1861, there was a slump in the supply of cotton to the Lancashire mills and overnight fortunes were made in the Indian cotton trade. The combination of an economic boom and the arrival of a dynamic new governor, Sir Bartle Frere, with an interest in urban improvements, led to a wave of development that was to transform Bombay from an economic backwater into the gateway to India.

The city ramparts were demolished and a sequence of public buildings was



Top, the old Madras Club, a Palladian mansion dating from 1770; centre, the Golghar at Bankipore, built in 1784 as a granary by John Garstin, is 426 feet round at the base with walls 12 feet 2 inches thick; above, Constantia, the Lucknow home of Major General Claude Martin, was built in the 1790s and houses the Martinière School.



Above left, St Paul's Cathedral, Calcutta, opened in 1847; above, the Victoria Terminus in Bombay, finished in 1888; left, the 260 foot high Rajabai Tower (1878) which forms part of the library of Bombay University was designed by Sir Gilbert Scott.

planned which are the most eloquent essays in tropical Gothic architecture. Facing the central esplanade lies a line of massive stone edifices: the Public Works' Secretariat by Colonel H. St Clair Wilkins in Venetian Gothic, completed in 1877; the High Court in Early English Gothic by General J. A. Fuller, 1879; the General Post Office by J. Trubshawe and W. Paris in medieval Gothic. But the centrepiece of this Romantic Imperial vision is Bombay University by Sir George Gilbert Scott, with its hall and library and the colossal Rajabai Tower (1878), 260 feet high and based on Giotto's complete scheme for his tower in Florence. Indian craftsmen were used on the structure and the result is one of Scott's finest buildings, a wonderfully exuberant composition with open galleries and corner spiral staircases, the Indian climate allowing him an opportunity to indulge his interest in a pure Venetian Gothic building unrestrained by the compromises forced by the English weather.

This magnificent group of public buildings is complemented by whole streets of tropical Gothic buildings. Constructed some 20 years after the Mutiny, these buildings reflect the self-assurance of the mid-Victorian age—politically paramount, militarily unchallenged and technologically supreme. It is no accident that these values found their ultimate expression in a building which more than any other epitomizes the spirit of the age—the Victoria Terminus, an Indian St Pancras, a cathedral to the railway age.

This is the crowning glory of tropical Gothic architecture, a riotous extravaganza of polychromatic stone, marble, decorated tile and stained glass. The architect was F. W. Stevens and the

whole composition was completed for railway offices in 1888, yet there are subtleties in the design which point to a burgeoning interest in Indo-Saracenic styles, a deliberate attempt to infuse Gothic with elements of Indian architecture—cusped arches and exaggerated crockets—so that when the Municipal Buildings were built opposite in 1893 Stevens included Saracenic domes with a gable crowned by a statue representing *Urbs prima in Indis*.

Other cities were not immune to the enthusiasm for Gothic and Indo-Saracenic buildings. When the High Court was constructed in Madras between 1888 and 1892 a vigorous Indo-Saracenic style was used with the crowning dome used as a lighthouse. Even Calcutta succumbed. The High Court of 1872 by Walter Granville is a Romantic Gothic building with a tower modelled on the Cloth Hall at Ypres and cantilevered timber galleries, but Calcutta remained the classical "City of Palaces".

When the Viceroy, Lord Curzon, advanced proposals for a memorial to Queen Victoria in 1901 he used his influence to ensure that this imperial Valhalla was executed in a Renaissance style, but the architect Sir William Emerson, president of the Royal Institute of British Architects, introduced some concessions to India. The corner domes are Moghul in origin and the window arches are carved with traditional Indian filigree or *moucharabya* work. The whole edifice was built in solid Makrana marble from Jodhpur.

It cannot be argued that the Victoria Memorial is a great architectural masterpiece. Unlike Lutyens's Viceroy's House in New Delhi it is too ill-disciplined, but for sheer impact it is one of the most potent symbols of ➡

The architecture of the Raj

Imperial power erected by the British anywhere in the Empire, and it has a certain sublime quality which transcends the loose amalgam of its constituent parts. It took over 15 years to build. Dominating the whole of southern Calcutta the building is surmounted by a huge bronze revolving angel of Victory—16 feet high and weighing 3 tons. At its centre, beneath the central domed chamber which rises full height through the building, stands a marble statue of the young Victoria by Sir Thomas Brock surrounded by marble panels and friezes depicting scenes from her reign, each panel inscribed with one of the great Imperial attributes: Dominion, Power, Loyalty, Freedom...

The completion of the Victoria Memorial in 1921 marked the high watermark for Calcutta as an imperial city, for at the Delhi Durbar nine years previously King George V had announced the transfer of the capital to Delhi, and by this date work was well under way. In the context of British architecture in India, New Delhi has justifiably received considerable acclaim, for it represents the achievement of a goal: the architectural experiments of several generations to evolve an imperial style of architecture entirely appropriate to the cultural and climatic qualities of the Empire over which they ruled are here fulfilled in a building of supreme serenity—the Viceroy's House or Rashtrapati Bhawan by Sir Edwin Lutyens.

It is one of the most important buildings erected in the 20th century. Larger than Versailles, it dominates the entire composition of which it forms the centrepiece by the subtle and balanced relationship between the building and the space around it. The forecourt is an integral part of the composition and this emphasizes its processional function. Like all great works of architecture the house has a total unity which does not rely on one aspect for effect.

The careful placing of the windows creates a harmonious balance of cool solidity and magisterial presence. A great deal of the floorspace is out of doors, with internal courtyards and verandahs providing light and a cool flow of air. The most distinctive feature of the whole design is the profile and the lack of superfluous ornament. The crowning dome may be European in conception but its austere form, smooth surface and character are pure India. Beneath the dome the classical colonnade is surmounted by the tremendous projecting blade-like cornice or *chujja* which ties the whole composition together and casts a deep shadow. Lutyens clearly understood the effect that the harsh Indian sun would have on traditional classical detail and he enhanced the profiles accordingly. The attic is punctuated by little *chattris* or Indian cupolas which provide an Indian feel for silhouette, while with

customary Lutyens wit the Corinthian order used for the colonnade has a wholly original capital based on a fusion of acanthus leaves and Indian bells. The gate piers are enriched with elephants.

New Delhi is, however, much more than a concentration of a few magnificent imperial buildings; it is an entire city planned and executed in a way which reflected the social hierarchy of the Raj and, as such, it is a fascinating social document. It is deeply ironic that at a time when Lutyens and his acolytes were creating a unique Anglo-Indian style of architecture in New Delhi, both superbly functional and socially relevant, architects in Britain were becoming interested in the Continental ideas of the Modern Movement, which in spite of all claims to the contrary were often ill-suited to the English climate and not at all functional. This legacy is still with us.

The development of British architecture in India had reached its most inventive phase when it was halted by history and by the great Pyrrhic victory of 1945 which spelt the end of British imperial power. Had it continued it might have provided an inventiveness and vitality offering a more human alternative to some of the fantasies perpetrated by practitioners of the Modern Movement, but its sudden demise, coupled with post-imperial depression and a distaste for the formality and hierarchical nature of imperial society, have combined to consign it to the periphery of modern thinking. Its reappraisal is long overdue, for it is not inconceivable that the nation that gave us the bungalow might also have nurtured the seeds of post-modernism ●



Top, the Victoria Memorial, which took 15 years to build and was completed in 1921, dominates southern Calcutta; above, the former Viceroy's House, Rashtrapati Bhawan, in New Delhi was designed by Sir Edwin Lutyens and completed in 1929.



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City life portrayed

Some winning entries from the GLC's photography competition "Metropolis—portrait of a city" are published on these pages. The competition is in its second year and *The Illustrated London News* has again given a £250 prize to the best entry on the theme "Londoners at Leisure". A selection from almost 1,000 entries, about 300 more than last year, is on show at the Royal Festival Hall until May 17 and will then go on tour in London.



The £400 first prize for a black and white print went to R. J. Alexander for his study of a little girl fast asleep on the back seat of a car.



Barry Marsden was judged to have entered the best 35mm transparency and was awarded £400.



The *ILN*'s prize was won by Gabriel Weissmann.



The GLC's first prize of £1,250 for the best portfolio of black and white prints was awarded to Chris Schwarz for his vivid photographs of city life.



Travel by tube was the theme of Geoffrey Stern's entry which won him the £500 third prize for a portfolio of black and white prints.

Pictures in petals

by Jean Rafferty. Photograph by John Charity.

In Tissington, a small village in Derbyshire, for hundreds of years the villagers have decorated the five wells scattered at different points in their hamlet with pictures made from flower petals, mosses, cones and ferns. Well-dressing, as the custom is known, is carried out in many out-of-the-way places in Derbyshire—in Youlgreave and Ashford-in-the-Water and Stoney Middleton and Etwall; but the tradition began in Tissington, perhaps the loveliest village of them all.

No one really knows when the ceremony began. Some say it dates back to the Druids, others that it arose in medieval times when the Black Death raged through the Derbyshire countryside. In 1348 and 1349 practically every village in the county was ravaged by the disease. Only Tissington, with its pure water, escaped, and from that time on, says the legend, the villagers decorated the wells in thanksgiving.

In the 20th century the well-dressing has been practised continuously, with breaks only for the two world wars. On Ascension Thursday every year the screens go up with their fragile, lovely designs, there to be marvelled at by villagers and visitors alike for one brief week. The visitors come in their thousands and leave a tangible token of their appreciation in the form of money and gifts that are shared out among various charities.

Every year the traditional wooden boards are brought out from their storage places near the wells and put to soak in the village pond. On top of these frames clay is spread and the petals inserted one by one.

Tissington is lucky in having its own supply of local clay. The weekend before the wells are to be dressed the villagers go to Darfields, a farm just outside the village, to collect the clay. The rich, dark brown earth is prepared for use by being trodden—"puddling" they call it in Derbyshire. When salt and water are added and all the stones removed the mixture is then smoothed over the boards, ready to hold the flower petals. Enough clay is collected for each of the village's five wells—the Hands Well, the Town, the Yew Tree, the Hall and the Coffin Wells.

The custom of well-dressing has deep religious roots and the subjects for the pictures are practically always Bible stories. The designs are drawn on to ceiling paper then traced on to the boards, and the outlines are picked out in alder cones, though nowadays some people use the less than traditional coffee bean. This is traditionally known as "blacknobbing".

On Well-dressing Day each well is visited in turn by the clergy and choir, and a small service held, with a hymn and psalm and finally the recital of the Blessing ●



The finding of Moses in the bulrushes depicted in flowers at the Hands Well in Tissington, Derbyshire.



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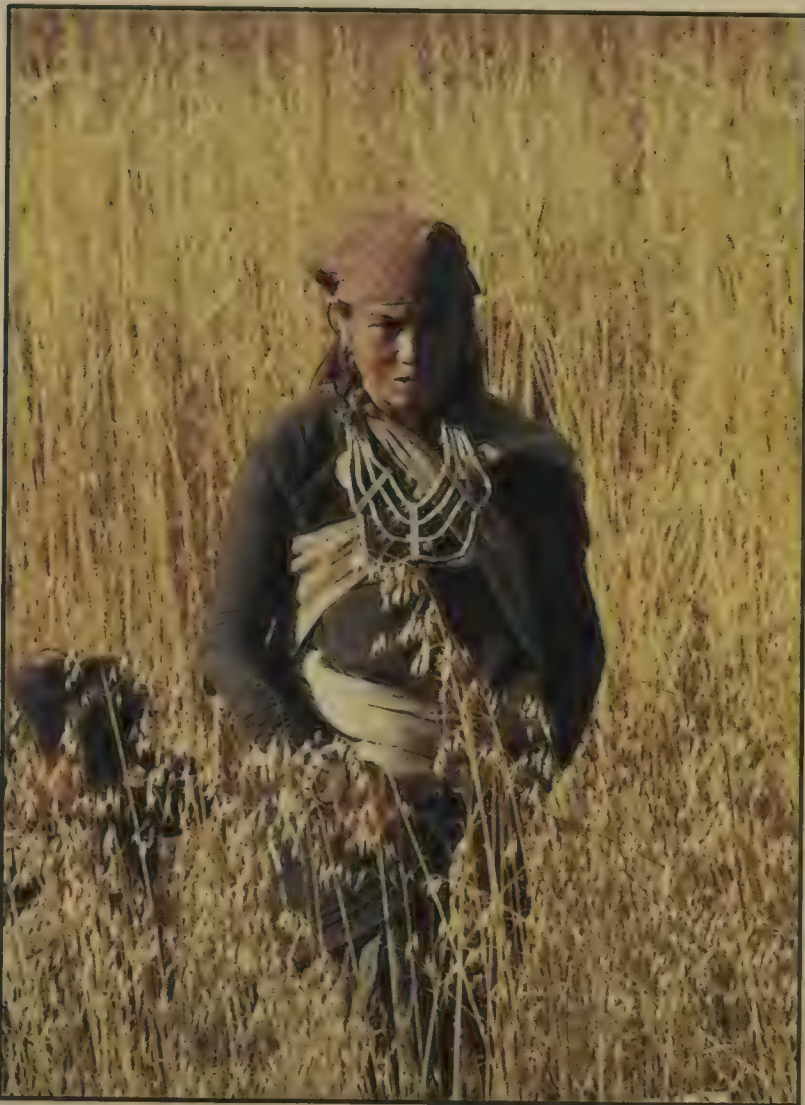
Record of Nepal

by Captain A. T. Bruce

In September and October, 1981 five members of 7th Regiment Royal Horse Artillery and a civilian ethnologist from the Horniman Museum in London completed a 300 mile trek into a little-known part of west-central Nepal. The expedition travelled through the hill country, largely in areas inhabited by the Gurung and Magar tribes, also encountering Thakali, Newars and Tibetans in the villages and towns. The inclusion of an ethnologist in the party meant that several museums in Britain became interested in this opportunity to make systematic collections of traditional Nepalese handicrafts and items in everyday use. Subsistence in the region has always been helped out by trading and the museum collections aimed to reflect this diversity of peoples and the methods of transport which are so essential.

Nepal presents the strong contrasts shown in many developing countries between traditional patterns of life and the influx of western ideas, peoples and objects; the 20th century is in close touch with a more ancient world at every step. This mix is further conditioned by the difficulties of terrain and climate.

The handicrafts and artifacts of ordinary life are early casualties in the progress of any developing nation, and attempts are being made to preserve and develop cottage industries in Nepal. Nevertheless the traditional brass and copper wares are being replaced by plastic and stainless steel; homespun and locally woven cloth compete with imported fabrics and the trend is increasingly towards machine-made rather than hand-made goods. The emphasis in collecting was thus to make a record of a unique culture before its absorption into the modern world. Complementing this record, the expedition was also interested in making a photographic record of the people, places and architecture—everything from a tea house to a temple.



A Tibetan woman amid ripening corn at Dhorpatan. In this sheltered valley, 8,000 feet up, maize, potatoes and millet are the main foods. Meat is a rare luxury. Right, the streets of Bhaktapur after a shower. Centre right, a Gurung woman weaving a carpet on a back strap loom at Dhorpatan. The wool is dyed with vegetable dyes imported from Switzerland. There is a flourishing export market for traditional Nepalese carpets and workshops are to be found almost anywhere Tibetans have settled.

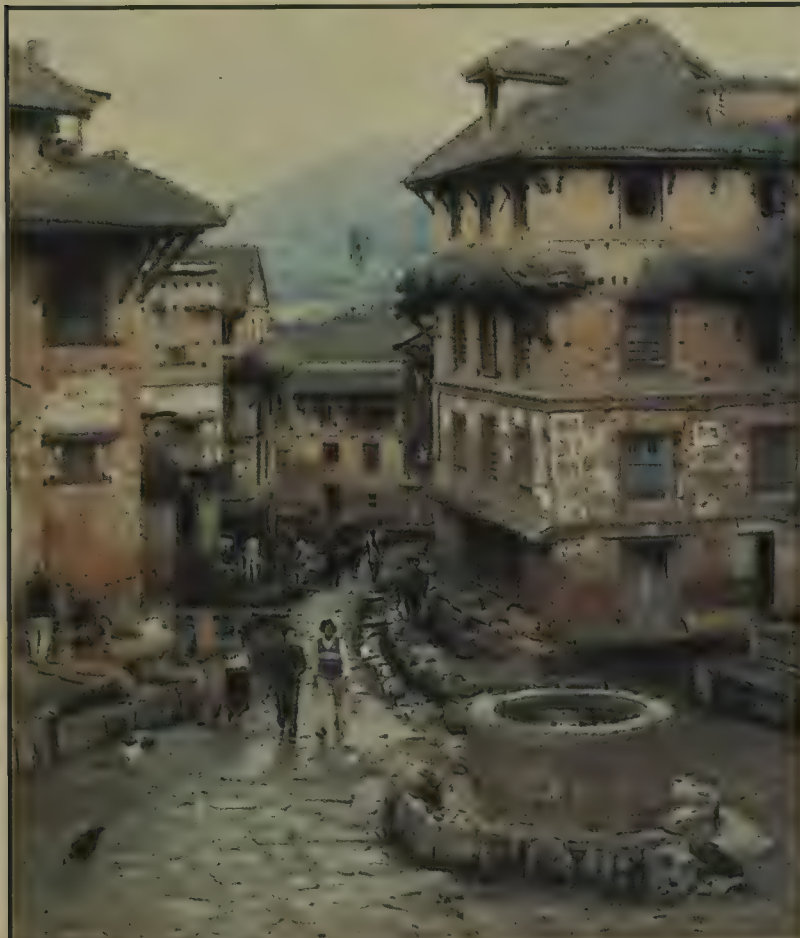
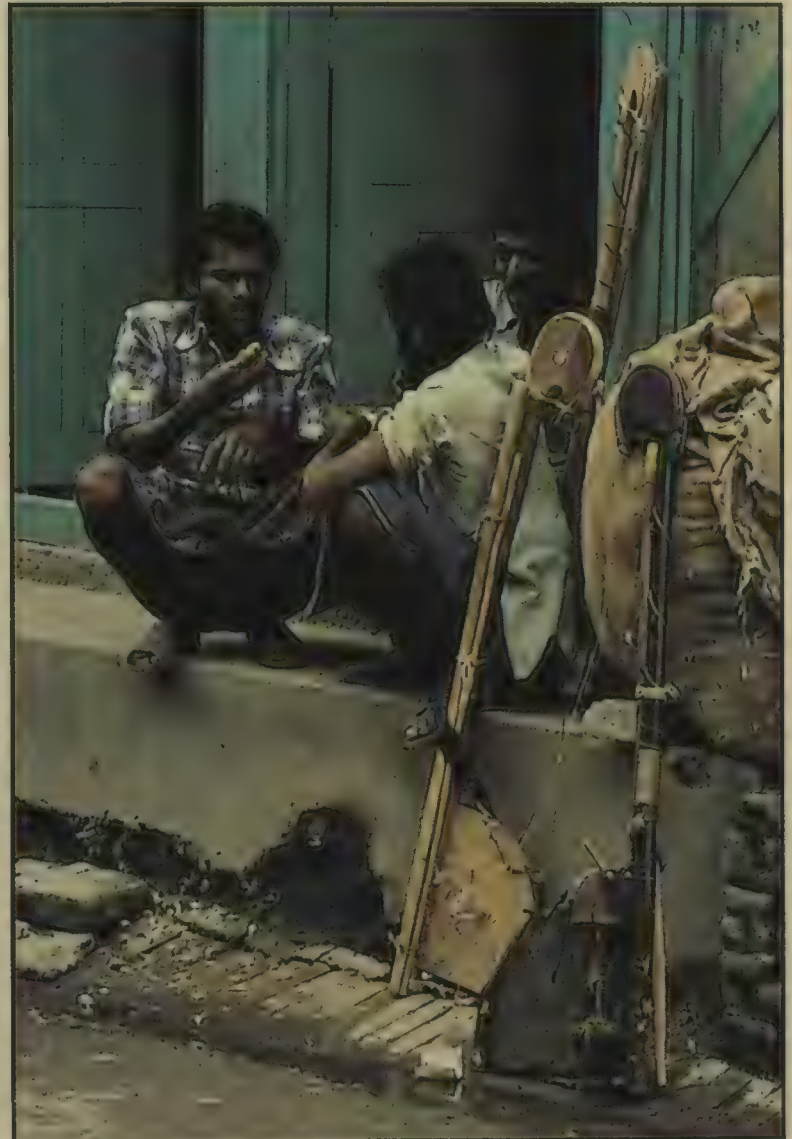
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A group of flax-beaters with the tools of their trade in Patan. Rather like agricultural workers in England during the 19th century, these beaters show themselves in the streets to proclaim their availability for work. Top left, winnowing corn as performed by a Newari woman in Bhaktapur. She throws the corn into the air so that the lighter husks are blown away in the wind, the heavier grains being left behind, to land with luck on the platter provided. Using this method can be frustrating in the monsoon. Minutes after this photograph was taken a sudden downpour ruined this woman's afternoon's work. Top right, a Tibetan man holding a prayer wheel offers his prayers at Bodnath *stupa* or temple near Katmandu. Nepal is changing rapidly as improved communications bring the customs and artifacts of the west into an area which has until recently been preserved from them. At the moment old and new co-exist.

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THE COUNTIES

John Winton's

CLWYD

Photographs by Jon Wyand



The calm waters of Colwyn Bay, one of north Wales's largest seaside resorts.

Some years ago we went to look at a house for sale in the Vale of Clwyd in north Wales. It was large enough, had a bit of land and had the most sublime view over the valley towards Denbigh moor and, on a clear day, of the peaks of the Snowdon range. The price seemed astronomical, but then in those far-off days of gazumping every house price seemed astronomical. As in buying a puppy, they say you should pick the one that takes your fancy. This house wagged its tail at us and said "Please buy me."

But what clinched it for me were the tall poplar trees standing in rows beside the field and along the road. Their broad leaves were making the most delicious rustling sound in the breeze as I stood trying to make up my mind.

For any writer those whispering leaves and the quietness of the valley made the comparison with Horace inescapable. "I've got everything I need here on my Sabine farm," he used to crow, in a way which other less lucky and less talented Roman poets must

have found quite insufferable. "We can sit here, under these rustling trees of mine, drink our plonk Sabine wine, far away from the Dog Star's heat and the roar and hubbub of Rome."

It is extraordinary how attractive the idea of that Horatian idyll is to a modern writer. We spent our first night in the house virtually camping, because all our furniture was still in the van. I remember at about midnight I opened a window wide. There was a moon shining over the vale, the constant silvery whispering of the leaves and far away, down by the river, the hooting of an owl. I knew we had done the right thing.

But of course the idyll is only on the surface. At present Clwyd is a county in a turmoil of change. It is a composite, formed in April, 1974, from the old Flintshire, much of the old Denbighshire and part of the old Merionethshire.

It is a large county stretching up from the border marches with Shrop-

shire to the coast at Colwyn Bay. The centre is the agricultural Vale of Clwyd, with two ancient market towns, Denbigh and Ruthin, and the river Clwyd running to the sea at the holiday resort and dormitory town of Rhyl. To the south and west are moors and hills. There is a north-eastern industrial rim around Wrexham and Mold.

The administrative centre is at Mold, where the bureaucracy inhabit a settlement known as Shire Hall. Arguably the most hideous complex of buildings in the Principality, it sits outside the town looking as though it were made of some Brobdingnagian Lego set. The locals, who call it "Sheer Hell", regard it with unconcealed contempt. Some say, "If you wanted to build a house like that, the planners wouldn't let you." Others say, "Nobody but bureaucrats would want to build anything like that."

The traditional industries—coal, steel and textiles—are all declining,

especially steel which since the closure of John Summers at Shotton in 1980 is virtually defunct. Unemployment in Clwyd runs 10 points above the national average. There should be rioting and burning in the streets and civil disorder.

Instead there are signs of revival and change—not the least change being the appointment of the first Lady High Sheriff in over 1,000 years. Industrial estates, such as the giant one at Dee-side, are slowly attracting new factories. True, so far they offer jobs in only tens and scores, instead of the hundreds and thousands needed, but they are a start. On several sites in the county there are special units housing small businesses. There are craft centres and co-operatives. Clwyd takes advertising space at Manchester Airport and in the Sunday colour supplements.

All this may or may not work in the long run. Meanwhile individuals are employing themselves and their talents. Redundant steel-workers invest their golden handshakes in high- ➤➤➤

Ciwyd

technology services such as computers. One consortium of ex-steel men won the broadcasting franchise to start Marcher Sound local radio station, opening in September this year.

The one vigorous growth industry is tourism. Ciwyd is probably one of the most anglicized and certainly the most accessible of all the Welsh counties. Yet the Welsh still exercise their own black sense of humour, mainly at the expense of the English. They welcome the money tourists bring in. But I have the feeling that the Welsh would just as soon the English stayed at home and simply sent a cheque once a month.

The Welsh are anxious about the future of their language—and rightly so. In spite of all efforts it seems permanently on the retreat. Well-meaning

attempts to preserve Welsh often seem counter-productive. For instance, there does not appear to be a great deal of point in labelling an ostentatiously white-painted vehicle with blue lights and a siren *Ambriflun*. Conventions are sign-posted *Cyfeusterau*. It is a literal translation, but the word had no previous cloacal connotations in Welsh. All over Ciwyd there are signs saying 'Public Footpath on one side and *Lwybr Cyhoeddus* on the other. Evidently monoglot Welsh and English speakers should approach from their own appropriate sides, not both.

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Below, Brynbellia, an Italian-style country house built in the 1790s. Bottom left, Brynbellia's light and airy dining room. Bottom right, a street in the attractive old market town of Ruthin.



Castell Dinas Bran, a ruined fortress situated on a hilltop above Llangollen. Left, boats moored in the Ciwyd estuary at Rhyl, a popular holiday resort.

famous in the whole north-west. A beggar told him the hill was called Moel Vamagh. "Moel," said Borrow, "a bald hill; Vamagh, maternal or motherly. Moel Vamagh," he went on, labouring the point, "the Mother Moel."

The proper name of the "knob" on top of the hill is the Jubilee Monument. Appropriately, it was one of the nationwide bonfire sites for the Queen's Jubilee in 1977. The people of Flintshire and Denbighshire subscribed £6,000 for a tower to mark the Jubilee of George III who had reigned for 50 years. The foundation stone was laid by Lord Kenyon on October 25, 1810, with between 3,000 and 5,000 subscribers present. The tower, nearly 2,000 feet above sea level, was still not quite finished when it was blown down in a terrific gale on November 1, 1862. The remains were tidied up in the European Conservation Year of 1970 and

the view from the top remains unsurpassed anywhere in the British Isles. It is now the centre of the Moel Famau Country Park.

The Denbigh moor landmark, Gwyllfa Hirathog—the Watch-tower of Hiraethog—is the most dramatic of them all, a great gaunt skeleton of a building, built as a shooting lodge by Lord Davenport in the early 1890s. It was originally a Norwegian design made of wood, and the local name is still "House of Wood"—*Pias Pen*.

Every year for the grouse-shooting in August and September the Davenport family used to travel by train from London to Denbigh and then by horse-drawn carriage make the 1,600 foot ascent to Gwyllfa with all their servants and baggage. The heather came right up to the door and the family could hear the cock grouse calling, "Go back, go back, go back" as they arrived.

Gwyllfa was enlarged in stone later but the Davenports sold it in 1925. Now the weather and vandals have reduced it to a wreck but it is still impressive with a western sun glowering through its shattered rafters. ➡

Clwyd

Hiraethog is one of the last and most splendidly bleak moorland wild places in the country. Understandably, the farmers want to enlarge their grazing land but it is still dismaying to see the heather being shaved away and the hill-sides laid bare and then powdered, like babies' bottoms, with lime and fertilizer. I hope, with Gerard Manley Hopkins, that the wildness will survive: "O let them be left, wildness and wet; Long live the weeds and the wilderness yet."

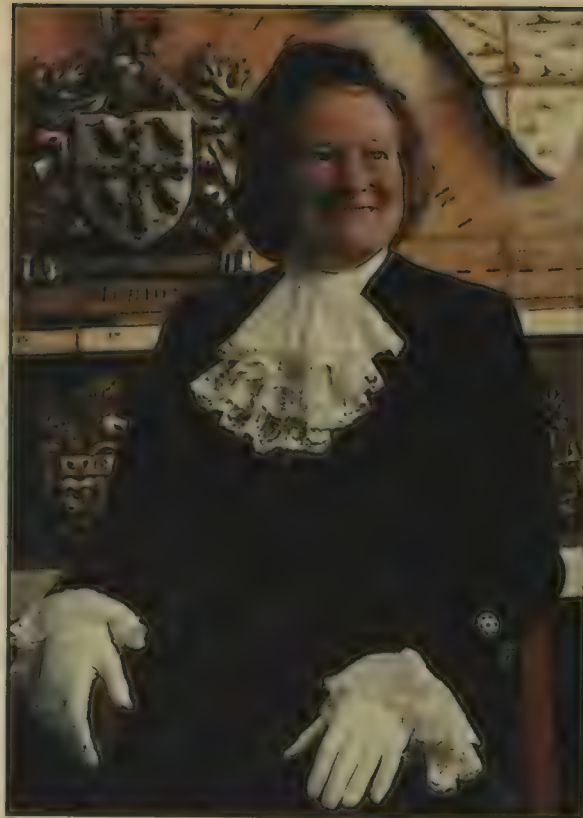
Hopkins actually lived in Clwyd for some time, studying to be a Jesuit priest at St Beuno's College near the small cathedral city of St Asaph. Like Borrow he learnt Welsh, and experimented with the rhythms and subtleties of Welsh poetry. It was at St Beuno's "away in the lovable west, on a pastoral forehead of Wales", that he wrote some of his best and best-known poetry. It was there, in December, 1875, that he read in *The Times* an account of the wreck of the *Deutschland* on the Kentish Knock which inspired him to write one of the most devout and intensely religious poems in the language.

Clwyd is studded with castles. Chirk is, and has been for hundreds of years, the home of the Middleton family, but the others—Denbigh, Rhuddlan, Ewloe—are in various states of dilapidation. All were built to keep the Welsh in order, so it is good to see the Welsh fighting back. Welsh stonemasons and craftsmen are building a brand new castle at Gyrn, above Ruthin. The first stage was built in 1977 and a new wing and towers are being added. The architect John Taylor came to Wales with his parents before the war and intends to make his "castell" his permanent home. It may look like a folly, but it is a functional building.

Welsh vernacular architecture tends to have a faintly gritty, resistant look about it, probably because of the need to keep both the rain and the English out. But Clwyd does have some surprises, one of them being Brynbella, near Treameirchion. Looking out over its park it is one of the lightest, airiest, most enchanting of country houses, like an Italian villa. It was built in the 1790s for Mr and Mrs Gabriel Piozzi and it is maintained and furnished by its present owners, Mr and Mrs Reginald Glazebrook, in the old style.

Mrs Piozzi was the widowed Mrs Thrale, Dr Johnson's Mrs Thrale. The Doctor paid several visits to the Vale and a small and charming monument to him stands in a field beside the river Ystrad, at Gwaenynog, near Denbigh. Members of the Society named after Dr Johnson make piety pilgrimages to see it. But Dr Johnson's Cottage, though still noticed on the ordnance survey, is now a ruin.

The county owes a great deal to private owners who have looked after their own property so that everybody (within reason) can now enjoy them. When Mr and Mrs Tony Furze bought Nercwys Hall, near Mold, in the early



The Lady High Sheriff, Marigold Graham, and international sheep-dog trial champion, Wyn Edwards, with his collie, Bill.

1960s it was just about to fall down. "Another five years," they say, "and it would have been a goner." It was in a truly terrible state. "The architect told us this was the only house he had ever seen with dry rot, wet rot and death-watch, all in the same bit of wood."

Welshmen are always supposed to be besotted with rugby football and certainly Clwyd does have some good teams—Ruthin in particular—but sheep-dog trials are probably much closer to the county's sporting heart. Clwyd has the present reigning world champion in Mr Wyn Edwards, a farmer of Cefn Coch, near Ruthin. Last September up in Cumbria Mr Edwards and his nine-year-old collie Bill won the international title, beating

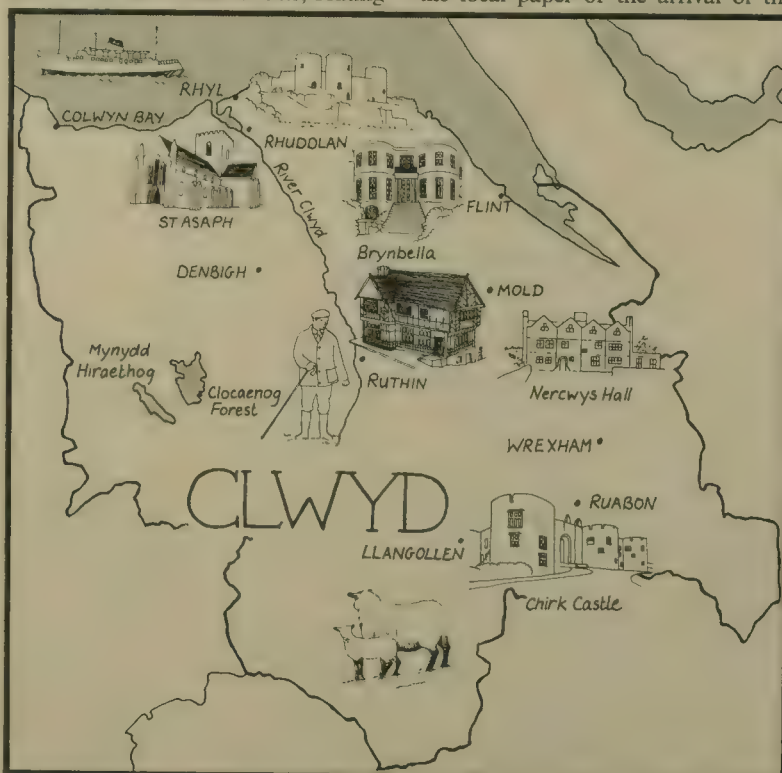
competitors from Wales, England, Scotland and Ireland.

Together, Wyn Edwards and a brace of his dogs can put on a virtuoso performance of controlling sheep with an almost eerie degree of communication between man and dog. The shepherd stands still, whistling in a kind of private code, while the dogs run back and forward, stop, crouch on all fours, and run on again. Sometimes they drive the sheep onwards, sometimes they hold them back. Occasionally they "out stare" a sheep with ideas of its own, forcing it to retreat.

The Horatian vision of the quiet pastoral life, away from the brouhaha of the city, never survives the reading of the local paper or the arrival of the

mail. Male unemployment in Rhyl, it says, is now over 28 per cent. Moel Famau, it says, is eroding; thousands of visitors are literally wearing it away with their feet. Flint Castle, it seems, is subsiding under graffiti and vandals, and somebody is appealing to the Prince of Wales to do something about it. And here is a final demand, printed in fierce red, from the Welsh Water Authority, a bureaucracy so grotesquely overmanned and with charges so extortionate that even other Welsh bureaucrats have noticed it.

At such times I go and open that window. There is the moon setting over the river, and there is that silvery shivering of the leaves and, in a moment, there is the hooting of an owl.



Clwyd

Area

599,449 acres

Population

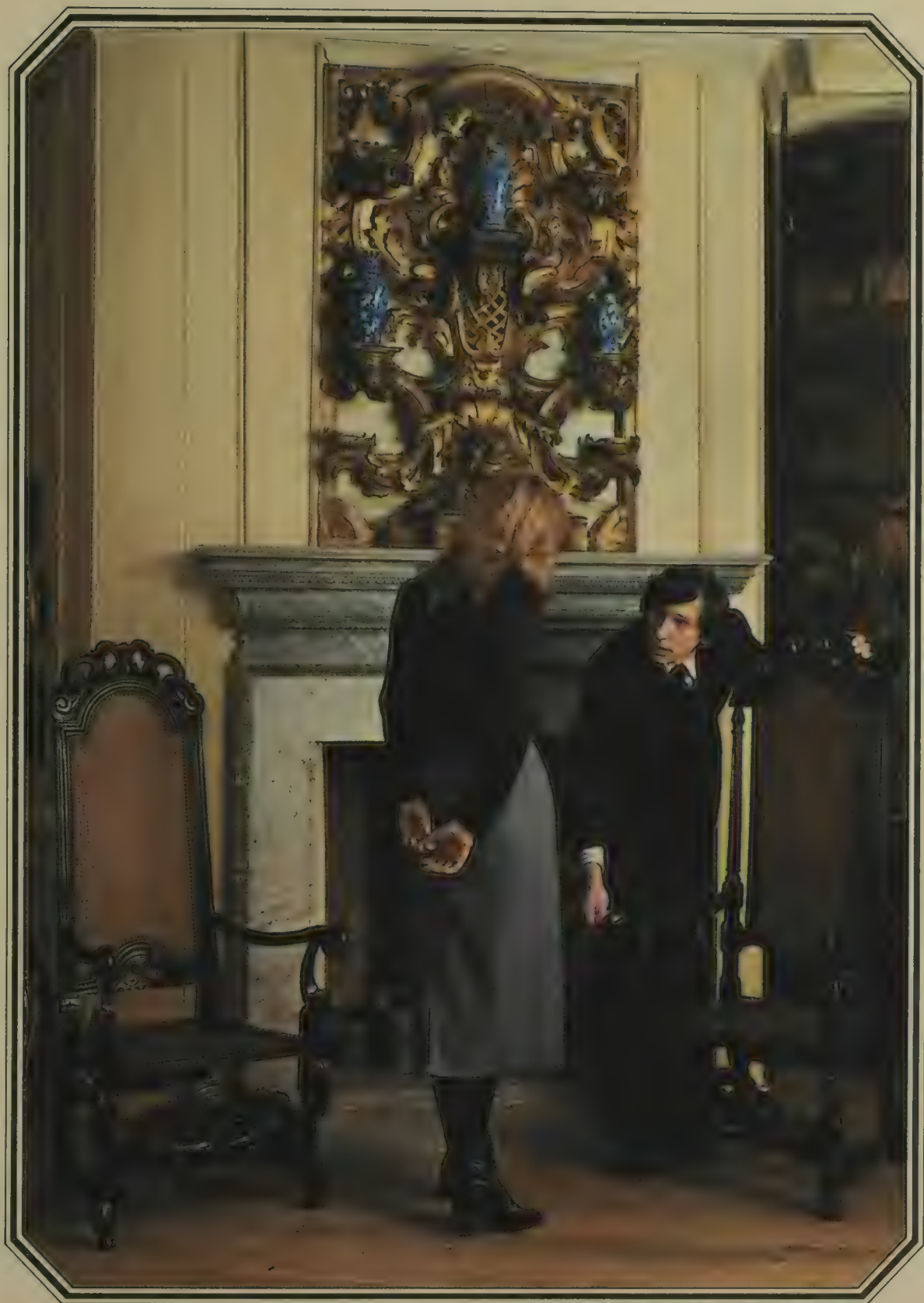
386,500

Main towns

Wrexham, Mold, Ruthin, Denbigh, Rhyl, Prestatyn, Colwyn Bay.

Main industries

Steel, aerospace, textiles, tourism, agriculture.



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A visionary at the Tate

by Edward Lucie-Smith

The Graham Sutherland retrospective at the Tate Gallery from May 19 to July 4 is overdue. It should have taken place in Sutherland's lifetime, and was postponed only because the artist had expressed a preference for the galleries in the Tate's new extension and the delays in building this caused the re-scheduling of the project. Nevertheless, I have the feeling that a Sutherland exhibition now is more useful and more significant than it might have been even two or three years back. The artist's reputation is perhaps the most ambiguous in the entire history of 20th-century painting in Britain.

Some critics have rated Sutherland very high indeed. Douglas Cooper, in what is still the best study of the artist, published in 1961, wrote that Sutherland was "the most distinguished and the most original English artist of the mid 20th century", and believed that here was someone who had "transcended the limitations and provincialism of most English art". Cooper added, for good measure, "Today, no other English painter can compare with Sutherland in the subtlety of his vision, in the forcefulness of his imagery and in the sureness of his touch. Also there is none whose sensibility and inspiration are so unmistakably and naturally English, yet whose handling and technical approach are so authoritative, modern and European." This last phrase must have been music to Sutherland's ears, as above all things he wanted to be regarded as a European painter, someone who would stand comparison with the pioneers of modernism such as Picasso and Matisse.

During the last years of his life he had to put up with hurtful criticism, which pointed quite another way. The generality of English critics was for two decades inclined to denigrate his work, though he remained a major celebrity in media terms, receiving constant support in particular from the Beaverbrook Press. Beaverbrook himself bought his work in quantity for his art gallery in Fredericton, New Brunswick. Perhaps crueller still was the fact that Cooper changed his mind, and proclaimed that the man he had once supported so enthusiastically was after all a very second-rate talent.

The row with Cooper was one of a series which punctuated Sutherland's professional life. For a man who was celebrated not only for his gifts as an artist but for his charm, he was unfortunate in this respect. The two most celebrated of these imbroglios were his resignation from the Tate Gallery trusteeship (the so-called "Rothenstein affair" which came to a climax in January, 1954), and the controversy over his portrait of Sir Winston Churchill.

Sutherland's career can be split into

three main phases. The first is the time before he discovered his true identity. In many ways he was extraordinarily slow to discover himself. He started to make a reputation as an engraver during the mid 1920s, when he was still a student at Goldsmiths' College, and did well out of the boom in modern prints which collapsed with the American stockmarket crash of 1929.

His work underwent a significant change in the early 30s, when he began to concentrate on painting, though he was also forced to earn part of his living by doing posters and by making designs for china and fabrics. In 1934 he made a decisive first visit to Wales, and discovered the strange Pembrokeshire landscape that was to form an important part of his subject-matter from that time forward. Characteristically he now rendered the unexpected details of landscape—tree-stumps and boulders—while at the same time finding correspondences between these chance-discovered forms which could be developed in a quasi-abstract way. Discerning patrons, notably Sir Kenneth (now Lord) Clark, recognized that Sutherland was attempting something new in the context of the time, that he was breaking away from the servitude to modern French art which then marked the more "advanced" sort of English painting, and that he was trying, in place of this, to revive and extend the English romantic tradition.

Sutherland paid his first visit to the south of France in 1947, and spent more and more time there after 1949. His reputation became international rather than purely national after the exhibition of his work at the Venice Biennale of 1952, and the subsequent showing of the same exhibition at the Musée d'Art Moderne in Paris. Another major event took place slightly earlier—the decision to attempt a traditional full-length portrait. Sutherland's arresting image of the writer Somerset Maugham, painted in 1949, followed by the equally arresting full-length of Lord Beaverbrook, started in May, 1951, made him the most sought-after portrait painter of his time.

It was the portraits which, more than anything else, turned Sutherland into a media celebrity, but many good judges thought that they represented a dilution of his gifts. In fact, the tendency among his original admirers was—and still is—to see the whole of his post-war career as something of a decline. Nevertheless, it is the work of this period which raises a number of fascinating issues.

The Sutherland of the 30s and early 40s is comparatively easy to place. Clark's initial judgment that here was someone who had managed to revive the true spirit of Romanticism, and who used the ideas of Blake's little band of "Ancients" in a way that made them valid in 20th-century terms, is surely



still correct. Romantic artists always find it hard to sustain their initial impetus. They depend not on technique, nor even on an established personal method, but on the spontaneous upflow of feeling. Sutherland was clearly, from all the accounts given of him by his friends, an especially civilized and delightful human being. Perhaps it is their accounts of his personality which in one way make it difficult to accept the volcanic nature of the

middle-period paintings and drawings.

But what about the rest? In trying to assess the value of what Sutherland did from the late 40s onwards, it is necessary to look not only at the gigantic achievement of foreign contemporaries, such as Picasso, but at the work of two English artists, both of whom have now outstripped Sutherland in reputation. They are Henry Moore and Francis Bacon. Bacon is the more immediately obvious comparison.



Opposite, *Somerset Maugham*, 1949, oil on canvas, 54 by 25 inches. Top left, *Gorse on Sea Wall*, 1939, oil on canvas, 24½ by 19 inches. Above, *Entrance to a Lane*, 1939, oil on canvas on hardboard, 24 by 20 inches. Left, detail from *Blue Fountain—Autumn*, 1965, oil on canvas, 57 by 48 inches.

40s onward Sutherland often seems to be painting images which derive from sculpture. The process starts with the *Thorn Heads* and *Thorn Trees* sparked off by the commission for a large picture of *The Crucifixion* for the church of St Matthew, Northampton, which Sutherland accepted during the war. The images, however, become much more recognizably "sculptural" after Sutherland's removal to the south of France. There are the pupa-like standing forms which appear in a number of pictures—prominently, for example, in the large *Origins of the Land* which Sutherland painted for the Festival of Britain in 1951. There are some *Horizontal Forms* of the same period which are unmistakably reminiscent of Moore's typical *Reclining Figures*. Sutherland develops these images in a way which tends to emphasize their sculptural origin, usually providing each with a base or pedestal painted in a banal and naturalistic manner which contrasts with the imaginative quality of the rest.

It is necessary to emphasize that these hallucinatory forms are nevertheless imaginative, as well as being simply imaginary. Sutherland is inventing complex shapes and combinations of shapes which suggestively combine the vegetable, the animal and the mechanical, and painting them in such a way that he convinces the spectator that

these non-existent and indeed impossible objects actually exist.

Yet he pays a price for this intermingling of the imaginary and the real world. His late pictures seldom have a coherent surface, as is invariably the case with Matisse, an artist Sutherland adored and with whom he would have liked to be ranked. There is a feeling that the image exists separately from the way it has been embodied.

Sutherland did at one point dabble with the idea of making sculpture—he actually produced a few small pieces, then decided that the sculptural medium was after all not for him. Yet despite this renunciation I have some difficulty in deciding whether his is actually a pictorial or a sculptural gift. Would those forms be convincing if you saw them standing on their pedestals in three dimensions? Probably not.

In trying to decide what really characterizes his work, I am often driven right back to his origins in the visionary art of the English 19th century. The most persistent fault from which Sutherland suffers is the one most often detected in Blake—that the vision is unquestionably genuine, but that embodiment is somehow academic. Like Blake, Sutherland is frequently one of the hermit crabs of art, inhabiting a shell borrowed from elsewhere. But this does not mean that he is an artist we can afford to neglect ●

Sutherland was quick to recognize Bacon's gifts. There is now some controversy among the surviving witnesses about which of them exerted the more decisive influence on the other. That the influence itself was reciprocal is not in question. Bacon probably started by borrowing certain devices from Sutherland, who was in the 40s by far the better-known and better-established of the two. But it seems that the current soon reversed itself—Sutherland's colour

schemes, his subject matter, his actual application of paint and even the relationship of the subject to its background all show his fascination with Bacon's achievement, and it may legitimately be felt that in a picture like his ambitious *Christ Carrying the Cross* of 1953 the artist is using an idiom which is no longer his own.

Moore's impact on Sutherland has been less often discussed, but is to my mind even more interesting. From the

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The Keith Garage, 147-149 Moss Street,
Keith, Grampian Region
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Tel: Newport (0633) 59911/2
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Pentraeth Garage, Pentraeth, Anglesey,
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SAAB

Jensen's progress

by Ursula Robertshaw

At the entrance to Georg Jensen's works in Copenhagen stands a bronze statue of a harvester, a permanent record of the fact that this the most famous of Danish silversmiths wanted to be a sculptor. But in the 1890s, with no kindly official grants to aid him, he was unable to make a living as a sculptor, so he turned his talents to the trade to which he had been apprenticed, goldsmithing.

Acclaim came slowly but surely; his first international successes were his jewelry designs, in style an attractive blend of Art Nouveau naturalism tempered by the Scandinavian talent for paring away and reducing to essentials: rich but not indigestible, full of movement but without sinuosity. Many of Jensen's own designs, both in jewelry and in holloware and flatware for which the firm he founded is also well known, are still produced today and are still popular.

By the time Georg Jensen died his firm was internationally famous and had, with the aid of designers such as Johan Rohde, evolved a strikingly simple style which somehow marched happily with the more ornate pieces of the earlier years. Both Jensen and Rohde died in 1935.

After the stagnation caused by the Second World War, one of the first young artists to join the firm was Henning Koppel. His silverwork is abstract and sculptural, a good example being the chain-link necklet illustrated, designed in 1945 but still striking today.

During the 50s and 60s the severe simplicity which immediately leaps to the mind as synonymous with "Scandinavian silver" was the style most strongly associated with Jensen's, created by a variety of designers and distinguished by the firm's extremely high standard of craftsmanship. It was excellent, expensive—and perhaps a trifle arid.

Now, for the 80s, realizing that much of the traditional Jensen jewelry is beyond many pockets, especially those of the young, a jeweller of international repute, Ole Bent Petersen, has designed a collection of delightful small sculptures-for-wearing. They are made in sterling silver, gilded bronze or black-surfaced bronze; and there are groups of chairs, bicycles, scooters, doorways, café scenes, and a dancer at her barre.

Petersen is a friendly, likeable man with a prominent sense of humour. He wants above all, he says, his jewelry to be fun to wear.

Top right: a pendant, £1,091, and a ring set with moonstones, £415, both designed by Georg Jensen. **Necklet designed by Henning Koppel, £599.** **Right,** a selection of pieces from Ole Bent Petersen's collection, prices between £5.75 and £27.25.



Late Bronze and Iron Age finds in Scotland

by Nicholas Dixon

Two seasons of underwater work on a crannog in Loch Tay have revealed much about the lifestyle of early man in Scotland. The author, who works at St Andrews Institute of Maritime Archaeology, reports.

Just over 100 years ago Robert Munro, a successful medical practitioner, became involved in the excavation of Lochlee crannog in Ayrshire, one of Scotland's many artificial islands, after it had been exposed by the drainage of the loch for agricultural purposes. Driven only by a love of antiquarian pursuits he followed this with excavations at Lochspouts and Buston, also in Ayrshire, and in 1882, at the age of 47, he wrote *Ancient Scottish Lake Dwellings* which, 100 years later, is still the standard work on the subject.

Munro's excavations were perhaps crude by modern standards but they did offer the first clear observations of the typical crannog features seen in almost every excavation since: a mound, apparently of stone, with a timber core; large undressed timbers at the bottom with layers of smaller branches, brushwood, earth and stones to bring the level above the water; a platform of dressed beams as a living area inside a round timber house with thatched roof and either planked or hurdling walls; a clay hearth area in the centre of the house and a wooden walkway around the outside, possibly fortified with a stockade. Crannogs often had piers, landing stages or small harbours for unloading and landing canoes and occasionally a causeway from the island to the shore.

Since the beginning of the 20th century only five crannog excavations have been carried out and only one of those to a reasonable standard and culminating in publication. This was Milton Loch crannog, Kirkcudbrightshire, described in *The Illustrated London News* of January 9, 1954. The main problem is that crannogs are by their very nature underwater sites so that to drain off the water for the purpose of excavation is to destroy the site completely. While under water, particularly in fresh water, the organic remains are well preserved, but when the site is drained decay immediately sets in and much of the important material on the crannog disappears. Moreover although submerged waterlogged wood has practically no weight, once it surfaces it takes on not only the weight of the wood itself but also the weight of the water now contained in the sponge-like material. Draining the site, of necessity, exerts massive crushing forces upon delicate artifacts and important stratified layers of material.

Obviously the only way to excavate an artificial island, whose remains are substantially or totally submerged, is underwater. With this in mind a survey of Loch Tay was carried out in 1979 by members of the Department of Archaeology and the Subaqua Club of Edinburgh University. Seventeen crannogs were recognized and plotted, of which 12 were completely submerged for at least part of the year. An aerial survey followed with worthwhile results. In many cases stones could be discerned right down to the loch bed.

Eight of the crannogs in the loch had exposed timbers and three of those gave tantalizing glimpses of organic material in the form of bracken, moss and seeds of all sorts, suggesting that underwater excavation would be well rewarded. One site in particular, just off the village of Fearnan on the north shore of the loch, showed exposed timbers at a number of places. It also had remains of a causeway to the shore and a smaller mound attached to the west side which was probably the remains of a jetty. This site was chosen for excavation and two seasons' work have been carried out so far, in the autumns of 1980 and 1981.

Prior to the excavation samples of timbers from the site had been taken for radiocarbon dating. These dates were even earlier than had been expected, making the crannog over 2,500 years old and placing it in the transition period between the Bronze and Iron Ages in Scotland, a time about which very little is known. With the exciting prospect of examining such an early dwelling the expedition set up camp and started work.

The crannog in its present state being superficially a mound of large boulders, the first job was to remove the top layer in a well defined area marked out with a metal frame. Use of the frame meant that any small finds or remains of the house structure could be accurately marked on a master plan. Drawing and writing underwater are done on plastic drafting film with an ordinary pencil. The boulders weighed up to a hundred-weight each and all but the heaviest were lifted by hand on to a small raft and dumped on a stone pile off the crannog. The largest boulders were attached to a lifting bag and floated off to the stone pile.

Removal of the largest boulders left a complete layer of fist-sized stones



Top, divers examine organic material. Above, perforated stones found on the site including a bead, a jet ring, a spindle whorl, net weights and a broken rotary quern or pivot stone.

among which, much to everyone's delight, were the tops of about 20 posts. This was the first real evidence that reasonably substantial remains were still preserved. It took three days to transfer the fist-sized stones from the crannog to the stone heap, thus exposing a layer of fine sand and tiny stones. The work was tiring because of short choppy waves which, though not very high, made it almost impossible to stay still in one place and gave cause for concern as to what would happen in the excavation of something fragile in these conditions. The problem was alleviated, but not overcome, by carrying more weight which, while making it easier to stay in one place, caused backache.

Archaeologically the site at this stage was interesting. Beneath the large boulders timbers were projecting through substantial areas which now had a covering of sand and small stones. The timbers were mostly very soft, except for a few oak piles which were much harder, but were in a good enough state for the seasonal rings to be counted. In one part were very large oak timbers, one with a notch out of it possibly for retaining the uprights of the door.

Small patches of organic material were also showing through the sand.

These consisted mainly of bracken stems and fronds, moss, seeds and other plant remains which were in remarkable condition considering the length of time they had been lying there. In case these patches might turn out to be the only material of this sort on the site, the team covered each one with a polythene sheet weighed down with boulders for protection. These precautions proved to be totally unnecessary when on removal of the sandy layer a complete layer of organic material was exposed.

It was at this time, 16 days into the 1980 season, that there occurred a tragedy which nearly caused the abandonment of the project. Keith Muckelroy, a well respected and promising young maritime archaeologist from the National Maritime Museum at Greenwich and once a research student at St Andrews University, joined us for a couple of weeks to assist with the excavation. It was hoped that his knowledge and experience would be of great benefit to the project. However, on his first dive Keith, who was over 6 feet tall, got into difficulties and drowned in about 5 feet of water. Heroic efforts to revive him were made immediately by the team, but to no avail. What exactly went wrong will probably never be known: this freak accident must be accounted as one of the dangers which will always face those working in an alien environment.

The shock of the tragedy upon the team was instantaneous and the

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feeling was that the excavation should be abandoned or at least postponed. However, after much consultation and heart-searching the team decided that such a course of action would do nothing to mitigate the tragedy and that the project should go ahead. It was also felt that Keith would not have wanted the site to be abandoned; so work went ahead, sadly but with new strength and determination to get the best results possible and dedicate those efforts to his memory.

Removal of the organic matrix surrounding the exposed timbers was an operation attended by some excitement since in this material we hoped to find the actual tools and domestic items used by the Bronze and Iron Age people of Scotland. The bracken and moss layer itself was of considerable interest as it contained many seeds and other plant remains which would tell us something of the landscape and climate our early ancestors had lived in. It is assumed that the bracken and moss had been carried on to the artificial island to act as bedding or floor covering for animals and men.

Pollen grains are found in all plants and are almost indestructible in conditions such as those obtaining in the cold, dark water of Scottish lochs. An examination of these microscopic grains and of larger seeds told us much about the way of life of crannog man. He grew cereal crops on the shore near

the island and probably carried the crop out to the island for threshing and for protection from vermin. His fruits consisted of raspberry, blackberry and wild cherry. Another interesting discovery was the use of flax for clothing, basketry, ropes or even wicks, and animal or vegetable oil for lamps.

Not only did the crannog dwellers grow crops but they also kept sheep. A small wooden disc with a hole through the centre, a spindle whorl, used in the spinning of wool, was found during the excavation. It was not turned on a lathe but carved and every small cut of the tool can easily be seen. Even more vivid evidence that sheep were kept on the crannog were droppings so well preserved that they might have appeared in any farmer's field today. Their excavation was a very delicate operation.

Notable among the finds were a finely cut wooden plate with a rim combining aesthetic quality and strength and a base less than 1/2 centimetre thick—a good piece of craftsmanship considering it is carved and not turned. From close to the plate came a canoe paddle nearly 11 metres long and almost complete.

On many of the wooden finds there is clear evidence of cutting with sharp tools and these cut marks and finds of whetstones from various parts of the site show that either bronze or iron tools must have been used on the site.

although so far none of the tools has come to light. Iron slag fragments from the 1980 excavation would suggest the use of that metal but bronze was used along with iron well into the Iron Age.

The first season was marked by the discovery of many wooden points and tapers, the second by finds of perforated stones of all types. Among the latter were a jet ring, possibly from a necklace, a very small, finely perforated stone from a bracelet and a number of larger-holed stones which were probably net weights. One stone looks like the centre of a broken rotary quern, or it may be a worn-through pivot stone for a door or gate.

By the end of the second season it was obvious that the layer of organic material, into which we had already excavated to a depth of 1/2 metre, was much deeper than previously suspected. On probing it was found to extend at least another 85 centimetres, giving a total depth of material of at least 135 centimetres—a very substantial deposit indeed. Working between the upright timbers became difficult towards the end as they were close together and standing 1/2 metre high. Many of these posts are the remnants of the outside walls of the house and the partition walls inside it and an area of horizontal beams is clearly the interior floor. Future work should expose a complete plan in posts of this prehistoric dwelling.

Canoes are often found in association with crannogs, and the dwellers must have transported the massive boulders and timbers for the crannog structure by means of these simple one-piece dugouts. Indeed, transport around the Loch Tay area in prehistoric times would be most efficient by water, a fact that was convincingly established by the team when they conducted experiments in a borrowed vessel of this sort constructed by Panamanian Indians. No submerged canoe remains have yet been discovered at Fearnan but the paddle points clearly to their use.

Since Robert Munro's excavations in the 19th century, archaeologists have been aware of the potential of crannogs for supplying important information about the prehistory of Scotland, but they have been unable to realize that potential due to the inaccessibility of the sites. Modern equipment and new underwater techniques have brought submerged sites within reach of the archaeologists and the excavation at Fearnan is showing the value of such work. With the excellent preservation of organic material on undrained crannogs, information relating to structural features and domestic dwelling layers should add a great deal to our knowledge of engineering and woodworking abilities and the lifestyle, economy and social structure of Late Bronze and Iron Age man.

LETTERS TO THE EDITOR

Skipton and its castle

From the Director of Skipton Castle Ltd
Dear Sir,

The article on Yorkshire by Anthony Burton (*ILN*, January) was most interesting and we were naturally pleased to see the mention of Skipton Castle. We are writing, however, to point out a curious anomaly: the wharfedale canal buildings were not associated with wool but with cotton.

Although Skipton's name derived from "Sheepstown" and it had a great early wool connexion, even to the free passage of wool on certain local turnpike roads, Skipton's textile industry was always cotton.

Skipton Castle is still fully roofed, although part of its fabric dates from Norman times; a main entrance arch has been dated as 1190. Its ownership by the illustrious Clifford family extended over centuries and the present owners are devoting their energies to preserving the castle.

Edward I stayed at Skipton Castle in 1290 and before becoming king was well known to the Cliffords at Clifford in Herefordshire. Other noted Cliffords fought at Barnockburn and Flodden while another became queen's champion to Elizabeth I and fought with distinction against the Spanish Armada. His daughter Lady Anne saw Skipton

Castle held out for three years against the Roundheads in the Civil War. Wilfred Fattorini
Skipton Castle, Yorks

In defence of American politics

From Linda T. Elkins
Dear Sir,

Unfortunately, freedom of the Press does not always lead to accuracy of the Press, even in England. *The Illustrated London News* has been printing some shockingly ungracious statements about the United States, and specifically about American politics, which have not gone unnoticed. Although most of these statements are more or less grounded in fact, their offensive wording causes each issue to seem more serious than it actually is, and so distorts the truth.

The article on American politics entitled "Governing by hypothesis" (*ILN*, July, 1981) contained this statement on our politics: "The new politicians have the physical patina of a model for a cigarette ad, and their rhetoric is as two-dimensional and plastic."

This kind of sweeping generality is typical of the statements I am attacking. The article was filled with other acrimonious passages against American politics, including a description of our

"new politics" as that of "abstractions, estimates and projections".

An article called "The attributes of greatness" (*ILN*, November, 1981) contained this passage: "Teddy Roosevelt... restored American politics to health and dignity after its long descent into pettiness and corruption following the assassination of Lincoln..."

"Long descent into pettiness and corruption?" How can you deny with a wave of your hand such important American moves as the admission of most of our western States to the Union, the purchase of Alaska from the Russians, and Hayes's Civil Service reform, not to mention the 14th and 15th amendments to our constitution?

The article "The other side of Reagan" (*ILN*, September, 1980) contained this statement: "...the incompetence, inefficiency and oppressiveness of the central government has been adequately documented to the point that one is almost embarrassed to admit residence in the most despised city of the country."

This article also used the words "anachronistic", "inconsistent", "semi-anarchistic" to describe our government, and went on to say that "authoritarianism by attrition has set in". It is hard not to take exception to this intemperate language. Is Washington the "most despised" city of the nation?

It is hard to believe the *ILN* wants its readers to accept the ungracious judg-

ment it passes on its American friends. Perhaps these severe views are due to fear felt by the *ILN* that its neighbour across the ocean is losing power, but this does not justify magnifying our problems and dwarfing our good points.

The *ILN* would be excused if it spoke in such an ungenerally way of its own government, but this is not the case. In most issues a "Westminster" article is placed next to a "Washington" article. The "Westminster" side is more bland and often speaks of roads the government is using to solve its problems, something which is strangely lacking from the "Washington" article.

One would have to look hard to find an American magazine so consistently critical of British politics and saying such perverse things of Margaret Thatcher. The *ILN*'s uncivil articles are insulting to our nations' friendship and speak badly of mutual respect.

Linda T. Elkins
Ithaca, New York

The ILN is firmly committed to the preservation of the closest links between the UK and the USA. It is also our editorial policy to allow writers of signed articles to express their opinions, whether we agree with them or not, in their own words. All three articles referred to were signed, and two of them were written by an American.



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Vintage value

by Peta Fordham

A recent visit to Berry Bros & Rudd of St James's Street started a train of thought in my mind. When should you lose interest in an "unfashionable" vintage? Set out for tasting was a range of clarets from 1972, a year which has been much criticized by the experts, but which this firm's Bordeaux buyer described as a "much maligned one". Working up the row from the "small" wines to the classified growths, this opinion became progressively confirmed. What was the explanation? It is a truism that even in a calamitous year skilful winemakers (not confined to the great châteaux) can often make a wine which, if not their greatest production, can still be sold as worthy of its label. Here there were examples from Côtes de Bourg, Pauillac, St Emilion, Margaux, St Julien, Haut-Médoc, Pomerol and St Estèphe—too wide a spread of vineyards for success to be due to some freak climatic conditions and too consistent to suggest a clutch of clever growers from one lucky region.

On the whole there seems to be good reason for some red faces among those merchants who wrote the vintage off. What probably accounted for their decision was undue haste. The 1971 vintage had been a very fine one and it often happens that a remarkable year is followed by a disappointing one; this happened here. Conditions in 1972 resulted in high acidity and irregular and delayed malolactic fermentation ending, in many cases, in new wine of a quite horrible colour. There was also a collapsing market. The French are not the most patient people in the world and others, too, were a little myopic about this year. The wine was rushed on to the market by a trade unwilling or unable to hold on to it for a more mature assessment, great names were sold much too cheaply and, like the lesser names, proved a disappointment. The reason was simple: the wines were just not suitable for early drinking.

In many cases what had happened was a miscalculation about the actual make-up of the wine. The Merlot had been difficult and the result was an unusually high proportion of the Cabernet Sauvignon, a grape which always needs a long time in bottle. Berry's who had deliberately bought in the first instance for medium- to long-term storage (and who have careful, temperature-controlled storage facilities) were able to keep the vintage in ideal conditions and, incidentally, to get the edge on those who were unable to stabilize temperatures during the short and long hot spells of 1975 and 1976. Sudden heat in storage can have an extremely detrimental effect on wine of this character, a point to bear in mind when buying at auction wine whose lodging has not been known.

Ten years later reassessment shows that the fruit which seemed lacking at first has developed: the acidity has balanced out, with a good increase in bouquet; roughness has disappeared; and the colour has deepened into a pleasing appearance. I tasted a dozen of the 16 wines on display, at prices ranging from £3.23 to £14 a bottle, châteaux- and Berry-bottled, and I found them impressive. Considering the rise in Bordeaux prices, they were also impressively inexpensive.

It could be an interesting and rather absorbing occupation for the wine-lover to seek out, with the help of a wise merchant, good bottles from vintages like the 1972. I turned to another pillar of the London wine-scene, Corney & Barrow of Helmet Row, who brought together for assessment a series of wines with the same objectives in view. This house has a perennial favourite in Ch Trotanoy, that lovely, full, almost "glossy" wine from Pomerol, a hard-working vineyard whose very name means that it is arduous to cultivate and where the vines have to grow deep indeed. We looked at good years and compared them with some years generally considered poor. We looked at a couple of St Emilions, Ch La Clotte and Ch Magdelaine (the latter under the same management as Trotanoy), both of that *annus mirabilis* of 1976. We looked at Ch Pétrus 1972, 1973 (a goodish year) and 1974 (moderate) on general ratings. There was not a disappointing wine among them. Certainly weight and nose varied quite a bit; and a tasting of Trotanoy of 1967 produced sighs of envy; but although the ideal cellar might well be built around the 1967s, 1971s and 1976s, to represent recent years, there would be sound reasons for taking account of the 1966s, 1970s and 1975s—with a good sprinkling of those "maligned" 1972s.

Just what it is that makes such growers as M Borie of Ch Ducru-Beaucaillou turn out year after year sound, delicious, varying but never variable wine is not easily explicable. It certainly involves instinctive knowledge as well as experience. Soil, according to another great wine-maker, M Christian Moueix of Ch Trotanoy, is a pre-eminent factor where red wines are concerned and dominates colour as much as do the grapes. Microclimates, the aspects which avoid frost or hail, collect the exact amount of sun and humidity and a host of other natural advantages have to be considered. Yet in the end experience and the skill of the maker seem to be the indispensable factor. Sometimes perhaps it is heredity. Henri Krug has recently taken over the blending of that famous champagne. How does he know that a rather disagreeable embryonic still wine will develop into the familiar "style"? This ability is repeated many times in the wine-world without real explanation ●

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MINOLTA

Amnesty in action

by Des Wilson

May 82

The author explains the work of Amnesty International, from whose office an "urgent action" message is sent out almost daily seeking help for yet another prisoner of conscience somewhere in the world.

Earlier this year a message was posted from an office in London's Covent Garden. It was dramatically stamped "urgent action" and was addressed to nearly 200 groups around Britain. It told of the plight of Miroslaw Krupinski, deputy head of the Polish trade union Solidarity, who had been arrested and faced trial on a charge of having attempted to organize a strike. He was in the meantime in hospital under treatment for what the authorities described as "a near heart attack".

A few days later another urgent action mailing followed. This dealt with Dr Emil Bustamante, a prominent academic in Guatemala, who had been abducted by the security forces there, one of thousands to have been seized without warrant, many of them subsequently having been killed, over the past three years. Within a week two more followed, one dealing with the "disappearance" of Dr Alfonso Velasquez, another prominent academic in Guatemala, and the other with Andreas Ebel, a Soviet German prisoner of conscience seriously ill while serving a two-year sentence for conscientious objection to active military service. Two days later a message was put out about another Guatemalan, this time a nursing student, abducted by the authorities. On the same day another message referred to Lee Shim-Bom, a political prisoner in South Korea, said to be on hunger strike.

And so the messages continue, and will continue this month and every month, at a rate of nearly one a day. The information is collected and the urgent action campaign is organized by Amnesty International, the value of whose international work, including that of the British section, will it is to be hoped not suffer from the publicity over the ill-fated attempt to make former Liberal leader Jeremy Thorpe its director earlier this year.

I became aware of Amnesty's urgent action scheme when I received a letter from John Marks, the co-ordinator of its "central telegram tree", asking me whether I would consider supporting this campaign by intervening from time to time in a particular case by sending and paying for telegrams or letters expressing concern at the plight of a prisoner and asking the authorities of the country concerned to protect his or her rights. As a journalist, he wrote, I would probably be asked to intervene in cases affecting journalists. Others, including doctors, lawyers, trade unionists, teachers, scientists and politicians, would intervene in cases relevant to their own professions.

Like most people I knew a little

about the work of Amnesty, but decided I should know more, so I called on John Marks and his colleague, Lindsay Stewart, at the Amnesty office in Southampton Street. The headquarters of the British section turned out to be typical of many voluntary organizations: overcrowded, filled with both full-time and voluntary helpers, with stacks of leaflets in every corner, posters on the walls, and every indication of too few people facing too many problems with too few resources. I was told that nearly half the countries in the world are known to have prisoners of conscience. These Amnesty International defines as people imprisoned for their beliefs or origins and who have not been involved in violence. In more than 50 countries people can be detained without trial or charge, and in the last few years there have been allegations of torture by the authorities in 60 countries. Over 130 countries still have the death penalty, often for political offences not involving violence.

Amnesty International was formed in 1961 to try to free prisoners of conscience, to help political prisoners to have a fair trial, and to seek to prevent torture and execution. This it does by maintaining worldwide surveillance, its researchers often working at considerable risk to themselves. When reliable information is available about an individual in difficulty it will initiate behind-the-scenes negotiations or public pressure for action. It does not seek to oppose the authorities in any country, nor to express views about the merits or otherwise of the opinions of the victims. Its members work impartially for prisoners held in countries other than their own; they do not take up cases of prisoners in their own country. The international organization now has 250,000 members in 151 countries, with national sections in 40. The British section has over 270 groups. It has become a major international organization.

The urgent action scheme is just one of its activities. John Marks and Lindsay Stewart explained that the scheme is, as its name implies, put into effect where it appears that the need to act quickly prevents the more thorough Amnesty procedures from being followed. An obvious case is where reliable information is received that a person or persons are being tortured. Another would be a person apparently abducted by the authorities, or who has disappeared in a country and in circumstances where from experience Amnesty knows that this probably means that he or she will be tortured or killed. Another case would be a prisoner in bad health being denied med-

ical attention needed to save his or her life. Or a prisoner could be at risk due to bad health caused by hunger strike.

Amnesty will always intervene where a prisoner has been sentenced to death and the sentence will shortly be carried out, for it is opposed to the death penalty in any circumstances. It will also use the urgent action scheme where the life or well-being of a prisoner is being threatened in the course of the judicial process; for instance, where a prisoner has been unfairly sentenced for political reasons and is in the process of appealing, or where a prisoner is about to stand trial for political reasons in a country known for its absence of fair trials. In both these cases the urgent action may be able to influence the course of the judicial process for the better, if only by enabling the prisoner to choose his own lawyer.

As I have said, urgent action reduces the opportunity for detailed research. Amnesty says that it tries to verify the information from at least one other source, but its researchers are carefully chosen and well trained and it is extremely rarely that information is not reliable. "We don't always know the nature of the offence," John Marks says. "For all we know prisoners could have been involved in some violent action but at least we can see that they receive full rights, access to a lawyer, access to their families etc, even if they subsequently and rightly should face trial. But we will act for anyone, no matter what they have done, if they are being subjected to degrading treatment or torture."

Once Amnesty International is informed of a case that requires urgent action, a decision is made as to whether to send it to the local groups, two thirds of whom are in the urgent action scheme, who in turn would select members to act, or whether to use the central telegram tree, a list of 250 nationally known people. These will be sent a full case sheet together with recommended action. For instance, in the case of one of the Guatemalan academics mentioned above, people are asked to send telegrams, express letters or letters showing serious concern about the reports of the man's abduction, requesting that his whereabouts be made known immediately and urging that he be humanely treated. They are given the addresses of the Minister of the Interior and the Director of Police, and it is suggested that copies be sent to their academic institutions. Those on the tree are given the correct titles and addresses of the people to whom they should write and in every case are urged to be brief, to be

polite ("this rule is essential and invariable; your aim is to help the prisoner, not to relieve your own feelings. Governments don't respond to abusive or condemnatory letters, however well deserved"), to be factual, and always to work on the basis that the government concerned is open to reason and discussion. "It is important where possible to stress a country's reputation for moderation and justice, to show respect for its constitution and judicial procedures, and an understanding of current difficulties. This will give more scope to point out ways in which the human rights situation can be improved. Recent positive developments should be recognized and welcomed."

Amnesty estimates that in over 40 per cent of the cases it takes up the prisoner's condition is improved, torture is stopped, or the prisoner is released or allowed access to a lawyer or doctor, or taken out of solitary confinement. It cannot claim to be directly responsible and often does not know if it is responsible at all, but its contribution is reflected in a considerable collection of moving letters from those it has helped. One trade union leader in the Dominican Republic who was kept naked in an underground cell was the subject of a worldwide appeal by Amnesty; he subsequently wrote: "When the first 200 letters came the guards gave me back my clothes. Then the next 200 letters came and the prison officers came to see me. When the next pile of letters arrived, the director got in touch with his superior. The letters kept coming and coming—3,000 of them. The letters still kept arriving and the president called the prison and told them to let me go. After I was released the president called me to his office for a man to man talk. He said, 'How is it that a trade union leader like you has so many friends all over the world?' He showed me an enormous box of letters he had received and, when we parted, he gave them to me. I still have them."

I left John Marks and Lindsay Stewart busy considering what action to take about the details they had just received of another prisoner of conscience in South America. I had been most impressed, not least by the passion of Mr Marks when I had casually wondered how much it cost to initiate one urgent action (the answer was £140). "You can't value it in cost-effect terms," he said. "We just don't know how much the scheme may contribute to the cessation of a pregnant woman's torture, the return of a father to his family, the commutation of a death sentence. Hence we cannot calculate its value—it is literally invaluable." ●



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THE SKY AT NIGHT

The mystery of Epsilon Aurigae

by Patrick Moore

Capella, in the constellation of Auriga (the Charioteer), is one of the most brilliant stars in the sky. It is almost overhead seen from England during winter evenings and it never actually sets, though during summer evenings it skirts the northern horizon. It is yellow like the Sun but much more luminous.

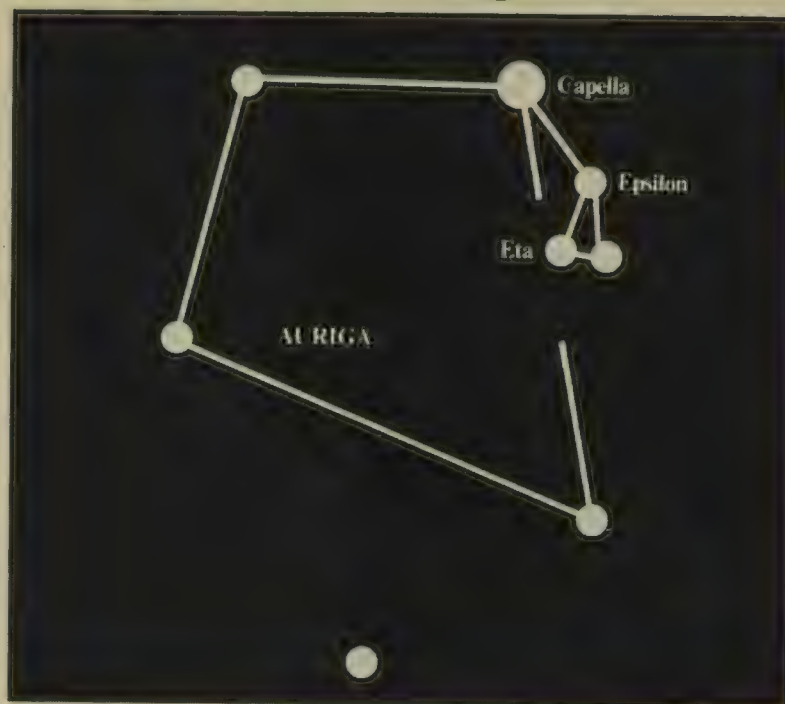
Close beside it lie three much fainter stars known as the Haedi or Kids. They make up a small triangle and are easy to see with the naked eye on a moonless night. One of them—Epsilon Aurigae, at the apex of the triangle—is one of the most extraordinary objects in the sky, and as yet we do not really know its true nature.

At a glance it looks ordinary enough. Generally it shines as a star of the third magnitude, rather brighter than the dimmest of the seven stars making up the famous Great Bear or Plough, and it is slightly superior to Eta Aurigae at the left-hand base of the triangle, which is a normal star 370 light-years away from us and almost 600 times as powerful as the Sun. But Epsilon Aurigae is not constant. Every 27 years it fades by about one magnitude, remaining at minimum for over a year before slowly regaining its lost lustre.

Epsilon Aurigae is not a single star. The visible object is a slightly yellowish supergiant, around 60,000 times as powerful as the Sun and therefore equal to Rigel in Orion; it looks inconspicuous because it is so remote. Its distance from us is of the order of 3,200 light-years, so that we see it today as it used to be about the time of the Trojan War. Associated with it is an invisible companion and it is this that passes in front of the visible star every 27 years, cutting out much of the light which we receive from the system. In fact Epsilon Aurigae is an eclipsing binary, though of very unusual type indeed.

What exactly is the secondary component that produces the eclipses? It is utterly invisible and does not even radiate appreciably at infra-red wavelengths, but at least we can form some idea of its mass. With a binary system the movements of the components relative to each other provide a clue to their masses; and it seems that with Epsilon Aurigae the visible star "weighs" 35 times as much as the Sun, while the mass of the invisible secondary is 20 times that of the Sun. Few stars are as massive as this and the secondary should certainly be detectable, yet it is not. So we are faced with a problem: what is dark, massive and invisible?

Originally it was thought that the secondary might be a very young star, still condensing out of interstellar material and not yet hot enough to radiate. Its nuclear "fires" would not have been triggered off. In this case the duration of the eclipses would tell us the



diameter of the eclipsing body; it worked out at around 2,000 million miles, so that if it lay in the Solar System it would swallow up all the planets out to beyond Saturn. This would make it much the largest known star.

At first sight this seems reasonable enough, but there are some disquieting facts to be taken into account. Even at mid eclipse half the light of the bright component can still be seen, and it is difficult to believe in a large, invisible star which is also transparent. Moreover it seems that no star as big as this could be stable.

The next possibility is that the invisible component of Epsilon Aurigae is a Black Hole. A Black Hole itself must be small, but it can be surrounded by what is termed an accretion disk of dust and gas, and it has been suggested that the eclipses in the Epsilon Aurigae system are caused by a disk of this kind. But again there are problems. With a Black Hole, intensely heated material just outside the boundary would be expected to send out high-energy radiation, but nothing of the sort is observed from Epsilon Aurigae. Moreover it is hard to see how an accretion disk could remain uniformly cool and dark in the presence of so great an amount of gravitational energy.

The next theory is somewhat different. Instead of being very old, as a Black Hole would be, it is suggested that the invisible secondary is very young; it has not yet become a star in the accepted sense of the term but is disk-shaped, so that it moves in such a way that it "bisects" the visible star and allows some of the radiation to reach us. However, we would expect to find a rapid increase in temperature towards the centre of the agglomeration, and again nothing of the sort is found.

Astronomers are tending to revert to a theory first proposed 20 years ago

that the invisible secondary is a smallish, very hot blue star surrounded by a shell or disk of gas. It is this disk that produces the eclipses.

A hot star of this type would be expected to give out most of its energy not as visible light but as ultra-violet radiation. Ultra-violet radiation from space cannot be studied from ground level because it is unable to penetrate the Earth's atmosphere, and the only possibility is to observe from rockets or, preferably, artificial satellites. Fortunately this can now be done and Margarita Hack, the Italian astronomer who first proposed this theory, has made use of the IUE or International Ultra-violet Explorer, a satellite launched specifically to carry out studies in the short-wave part of the spectrum. But there is some evidence that the tell-tale radiation from Epsilon Aurigae does exist.

On the whole this explanation seems more plausible than the others but it, too, has its difficulties. Some hot blue stars are known to eject shells of gas, but all those so far studied are less than one-thousandth as massive as the Epsilon Aurigae secondary.

It is possible that we may learn more from observations carried out with the Space Telescope, a 94 inch reflector due to be launched in 1985. But even before then we may be able to gather some more information, because the next eclipse of Epsilon Aurigae will begin on July 22, 1982, and the star will fade until the eclipse becomes total on January 11, 1983. Totality ends on January 16, 1984, and the magnitude will rise again until the eclipse finally ends on June 25, 1984—after which nothing more will happen for another 27 years. Careful observers will be able to see how Epsilon Aurigae fades until it has become very clearly dimmer than Eta Aurigae.

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DUNLOP

Tyres for economy

by Stuart Marshall

Worn tyres may kill; soft tyres waste petrol. Yet drivers take their tyres so much for granted that only one car in 10 has all four inflated to the correct pressure. Most motorists could largely wipe out the 9p a gallon extra duty imposed in the last Budget if they ensured that their tyres were always blown up properly.

But even a correctly inflated tyre absorbs a lot of energy. So much, in fact, that at 25 mph 60 per cent of every gallon of petrol does nothing more than overcome the rolling resistance of the car's tyres. This drops to 35 per cent at 50 mph, at which aerodynamic drag is more important. Even so any reduction in a tyre's rolling resistance is going to save the motorist a useful amount of fuel, which is why the tyre makers are busily engaged in developing new varieties that roll more freely on the road but still give excellent wet grip, sharp steering and as long a life as today's conventional tyres.

Few motorists realize it but economy tyres have been with us for a very long time. The radial-ply tyre, with a flexible casing and bands of steel wire reinforcing the tread, absorbs much less energy than the old-fashioned crossply tyre. Changing from crossplies to radials, as all the car makers have, lowers fuel consumption by 5 per cent at a stroke.

What now has to be done is to make the radial tyre even more fuel efficient. Various ways are being tried. As anyone who has ever ridden a push-bike knows, blowing the tyres up very hard saves energy—their energy. Fitting a car with very narrow tyres, blown up two or three times as hard as a conventional kind of tyre, would certainly improve miles per gallon. But the ride comfort, not to mention the car's road-holding and handling and therefore safety, would suffer.

The obvious way to produce a fuel-saving tyre is to design it so it can be run at a much higher pressure without affecting comfort. Goodyear made such a tyre several years ago in the United States but it needed a special kind of wheel. If there is one thing the car makers hate it is a non-standard component like a wheel that will not fit any other brand of tyre. The idea was short lived.

Pirelli, who had made a name for themselves with very fat, ultra-low-profile radial tyres that improved a car's handling and roadholding, had a different idea. By constructing the tyre to be exceptionally stable under driving stress they could make it lighter. That alone helps to reduce rolling resistance. Also the reinforcing belt could be made stiffer to reduce tread distortion which absorbs energy by a process called hysteresis, which is a kind of internal friction. The P8 tyre has been widely used

for the last year or so by Fiat and several other car makers. It saves up to 6 per cent fuel consumption without sacrificing any grip, handling performance or tread wear. In fact it is better than Pirelli's standard tyre, the P3, in all these respects. The price is higher by around 15 per cent but this should be more than recouped by fuel saving and longer life.

Now the other tyre makers have joined in. Dunlop's fuel-saving tyre has been on sale in Germany for a year. Next month a new one will be available here. It makes use of a special kind of rubber compound jointly developed by Dunlop and Shell. Although it looks like any other tyre, Dunlop say its fuel-saving ability will be unmatched. Firestone, too, have a low rolling resistance tyre. Unlike the extra-fat Pirelli P8 and the normally shaped Dunlop, the Firestone is a little skinnier than usual and is run at a considerably higher pressure—about 45 lb per sq inch compared with the average 24 to 28 lb. They say it does not affect ride comfort significantly. Goodyear have a similar fuel saver in the final stages of development.

Michelin, as you would expect of Europe's largest and most idiosyncratic tyre makers who set standards the rest of the industry tries to match, have a lot of ideas of their own. Their existing standard radial tyre, the XZX, is already the most fuel-efficient family car tyre. New low rolling resistance Michelins soon to be put on the market will confirm their advantage in the specialized petrol-saving area.

The air will soon be full of loud and conflicting claims made by rival tyre makers and a standard set of comparisons is urgently required. This is critical, because an advertisement claiming "4 per cent lower fuel consumption" is meaningless unless it tells you which standard tyre the economy tyre is being compared with and the actual conditions under which it was tested.

For example, one so-called economy tyre from a minor European manufacturer has, I am assured, a higher rolling resistance (and thus a higher energy consumption) than the Michelin XZX. "Percentage" claims always depend on which tyre you are comparing the economy tyre with. Some "standard" radials have higher rolling resistance than others. And there is another cause for confusion: a 25 per cent reduction in rolling resistance does not mean a similar cut in fuel consumption. The saving—at low to medium speeds only—will be about 5 per cent.

Still, with petrol prices certain to rise once the current glut is over, every little helps. But do examine the claims very carefully and do not expect low rolling resistance tyres to help much if most of your mileage is at 70 mph on the motorway, where a car with a low aerodynamic drag factor will save more fuel than any set of tyres ●

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A history of our times

by Robert Blake

Years of Upheaval

by Henry Kissinger

Weidenfeld & Nicolson and Michael Joseph, £15.95

This is the second volume of Henry Kissinger's memoirs. The first, *The White House Years*, covered in some 1,500 pages his experiences in Richard Nixon's first term 1969-73 when he was the President's Assistant for National Security Affairs. The second is not quite so long—just under 1,300 pages—but it covers a much shorter period: Nixon's second term from the beginning of 1973 to its abrupt end at noon on August 9, 1974. At the start Kissinger was still in his old post but on September 22, 1973, he was appointed Secretary of State. Yet even in that exalted position he was as he fully recognizes in the last resort no more than the agent of Nixon. Kissinger has a genuine respect for Nixon and attributes responsibility to him not, as so many have done, in order to exculpate themselves but to give credit where credit is due.

The book covers many notable events: the Paris Agreement with Hanoi so soon to be repudiated; the second rapprochement with China; the abortive "Year of Europe"; the attempt at *détente* with Russia; the fall of Allende; the Yom Kippur war; the oil crisis; the Syrian "shuttle"; the ill-fated Moscow summit of June, 1974. Throughout most of the time American foreign policy was crippled by the growing scandal of Watergate. Kissinger was not personally involved and the efforts by his enemies to implicate him have invariably foundered.

Kissinger first learnt about Watergate in April, 1973 from Len Garment, a "liberal" Republican who was one of Nixon's advisers.

"Some of the 'liberals,'" writes Kissinger, "imagined that they alone represented the 'true' Nixon, although Garment was too perceptive for such a sentimental misjudgment. The fact was there was no true Nixon; several warring personalities struggled for pre-eminence in the same individual. One was idealistic, thoughtful, generous; another was vindictive, petty, emotional. There was a reflective, philosophical, stoical Nixon; and there was an impetuous, impulsive and erratic one..."

He suggests that some of the Watergate trouble was caused by over-zealous literal interpretation of Nixon's more impetuous observations. He makes, too, an important point about the atmosphere of sheer hate and venom which the anti-Nixonites purveyed. It was a part of the terrible self-destruction of America's morale because of the Vietnam war—something which still

lingers on. America, let us admit, was an odious country during those years, riven, fanatical, hypocritical, tormented. "There is no excuse," writes Kissinger, "for the extralegal methods that went under the name of Watergate. A President cannot justify his own misdeeds by the excesses of his opponents... But no understanding of the period is possible if one overlooks the viciousness, self-righteousness, and occasional brutality of some of Nixon's enemies."

He adds that, though one lesson of Watergate is the abuse of presidential power, another is the danger of an opposition's failure to be "restrained by its own sense of civility and limits, by the abiding values of the nation, and by the knowledge that a blanket assault on institutions and motives can paralyse the nation's capacity to govern itself." This failure was to lead to millions of deaths in Indo-China, the triumph of a brutal totalitarian régime, and the collapse of American influence all over the world.

Dr Kissinger is a superb narrator. He reminds one of Thucydides on the Syracusan War or Clarendon on the Great Rebellion. Both were participants in the events which they described, and both, like Dr Kissinger, had the gift of putting themselves outside those events and seeing them as a part of history. Like Clarendon Dr Kissinger has the ability to describe personalities and scenes. There is a wonderful account of seeing Mao Tse-tung in Peking. The great man had been ill: "I don't look bad," he said, "but God has sent me an invitation." Kissinger observes: "Somehow it did not seem incongruous that the leader of the most populous atheistic state, the dialectician of materialism, should invoke the Deity. No being of lesser rank could presume to interrupt the Chairman's labors."

The author is no less good on the Middle Eastern personalities: "Sadat... had the wisdom and courage of the statesman... Yet nourishing all those qualities was a pervasive humanity. Who can forget his offer of haven to the fallen Shah of Iran abandoned by friends who owed him more but succoured by Sadat with a grace and nobility that redeemed the honor of all those who had failed their test?"

And, if one moves to Britain, there is a notable tribute to Lord Home. "While he was not truly analytical, he was one of the wisest men I have ever known. He was that rarest of statesmen, one whose integrity disarms even his critics. He exuded a rectitude so matter-of-fact that he never needed to appeal to it. Because he was totally trustworthy, his word counted even if it was painful... There was quite literally no one whom we trusted more." There is something very moving about this tribute paid across such a gulf of years, nationality, background and experience. This is a memorable book and a notable contribution to the history of our times.

Recent fiction

by Sally Emerson

Getting it Right

by Elizabeth Jane Howard
Hamish Hamilton, £7.95

At Freddie's

by Penelope Fitzgerald
Collins, £6.50

Nellie without Hugo

by Janet Hobhouse
Jonathan Cape, £6.95

Elizabeth Jane Howard's first novel for 10 years has enormous charm. It is the transformation tale of a shy male hairdresser adept at the passive half-smile in the face of the tears, manias and thin hair of his predominately appalling clients. He is 31 and, at the beginning of the novel, still a virgin living at home and having romantic dreams about enigmatic young maidens. By the end, over the course of just a few days, he is a new man.

At home in New Barnet with his builder father and obsessional mother the house is kept "so nice that it was in a perpetual state of suspended animation—there was no sign that anyone ever read, sewed, talked, left things out, or even dropped or broke them". Elizabeth Jane Howard's descriptions of houses cunningly reveal character and show class differences. Gavin's sister, for instance, has moved up a class: "She was restless, like her mother, but in a more sophisticated manner. Gavin saw her eyes run over the room to make sure nothing was out of place, but on the other hand there were things in it that *could* be."

Elizabeth Jane Howard's sharp wit creates an abundance of comic characters and scenes, all sketched with a firm, broad line. Gavin's housewifely, stupid but much loved mother is the most memorable portrait. She frequently cooks inedible foreign food from recipes in women's magazines. A Mexican chicken dish causes particular trouble: "What's this, Mum?" Gavin had unearthed what looked like a hippo's tooth.

"That? That is a Brazil nut, I should imagine. The recipe said to use that nasty, unsweetened chocolate, but I paid no regard to *that*; there's half a pound of Cadbury's Fruit and Nut in there."

The nervous Gavin has one close friend, Harry, with whom he goes to concerts and discusses books. Harry is a homosexual who lives with and adores another, more raunchy, homosexual who repays his devotion by frequently bashing him with an ashtray. At first the reader is unsure whether Gavin might not be homosexual himself but after a visit to a flamboyant party, at Harry's invitation, he finds himself being pursued by an anorexic young girl with aristocratic connexions

and later being seduced by the outrageous Joan, who covers up her true self in wig and glasses. He takes to sex rather too easily for someone who has avoided it for 31 years.

Over the course of the novel he grows in compassion and in confidence, struggling with his weaknesses, developing his character, until he leaves behind his dream women and accepts the love of the most ordinary but the nicest of all the women.

Getting it Right is an excellent read. It is funny and wise and written with perception and grace. It is flawed by some embarrassing scenes between Gavin and the junior when he is trying to teach her about culture and she is so naive as to be ridiculous. The suddenness of Gavin's transformation after years of being gauche is also not convincing and should have been built up more thoroughly to match the realism of background and of many of the characters. But the author can be forgiven these faults because she has written an unusual fairy tale of a novel.

At Freddie's tells, in Penelope Fitzgerald's characteristically dry style, the story of The Temple Stage School for children in Covent Garden named after its proprietor, Freddie. Like *Offshore*, which won the Booker Prize, it is set in the early 1960s.

Freddie is a marvellous character, one of those daunting, mysterious, ageless Englishwomen who run things and who are known by everyone. Her charm is such that even debt collectors end up handing over their clothes for the school's wardrobe of costumes. The antics of her two star juvenile performers are also described well, with affection and with humour.

Nothing much ever happens in the novels of Penelope Fitzgerald. In *At Freddie's* two newly appointed teachers have an affair but the stage-struck female of the pair, Hannah, is more taken with a drunken actor than the straightforward teacher Pierce who wishes to marry her. That is about the extent of the drama. *At Freddie's* is a gentle, agreeable read.

Nellie without Hugo is an elegant first novel set in the bars, restaurants and apartments of sophisticated New York in 1981. It examines what it means to be a woman without a man. Nellie's husband Hugo is away in Africa for seven weeks. Her rapaciously attractive mother has just reached 60 and is afraid of losing her sexual powers. One sister has been left by her husband and the other is unmarried at 38, but about to accept the proposal of a man she is unsure of. Nellie has an affair with an old lover, but apart from that little occurs over the course of Hugo's absence except the sensitive analysis of feelings. *Nellie without Hugo* has, no doubt intentionally, more in common with a painting, a study of a mood, of Nellie without Hugo than a novel. It has some beautiful writing and yet its static quality makes it curiously unsatisfying.

Impressions of southern Morocco

by David Tennant

In the late afternoon of almost any day in the year no place in southern Morocco is more lively, more vibrant or more crowded than the Jemaa el Fna, the sprawling, irregularly shaped market place in the heart of the old city of Marrakech. From around four o'clock until well into the evening thousands of people, locals and tourists alike, mill around its great expanse, jostling and jostled, buying and selling, entertaining and entertained—spectators of and participants in the human kaleidoscope.

All senses are assailed—the eyes with the dazzling colours of the clothes, the stalls and their contents; the ears with the deluge of chatter, cries of the vendors, tinkling of water sellers' bells, one-man bands and the strident notes of Arabic music from a multitude of transistor radios; the nose from the pungent smells of Moroccan cooking over charcoal fires or paraffin stoves, cigar and cigarette fumes, plus the occasional whiff of illegal hashish and other less definable odours of which the less said the better.

A snake charmer performs his tricks while a few feet away trained monkeys go through their antics with protesting squeals. Jugglers and acrobats hold their audience spellbound while some religious devotee extols the greatness of Allah with the aid of a transistorised amplifier and loudspeaker. A professional scribe laboriously writes a letter for an anxious customer while children pester visitors with cents, pence, francs and marks, to be exchanged at their own exorbitant rate for dirhams. Water sellers in traditional scarlet burnouses and fringed conical hats and festooned with brass cups and a large leather water pouch ply their trade everywhere although today they probably make more money from tourist snapshots.

At the stalls you can haggle for hand-worked leather goods and skilfully turned woodcraft, flowing kaftans and ornate brasswork, jewelry from the shoddy to the exquisite, plastic bags and Japanese watches, tangy spices and jumbo packets of familiar detergents.

When you can stand no more of the crush retreat to the flat roof of one of the nearby cafés with a panoramic view of the scene below and refresh yourself with a glass of sweet mint tea, strong coffee, tepid Coke or ice cold beer.

Marrakech has been an important city for 1,000 years and today it is the commercial capital of southern Morocco where the modern developments of light industry, apartment blocks, smart villas and wide boulevards contrast with the old city. Dominated by the great square minaret of the 12th-century Koutoubia, it is encompassed by a well preserved and massive rust-red wall and is set against the scenic backdrop of the snow-capped High



The minaret of the 12th-century Koutoubia dominates the old city of Marrakech.

Atlas mountains whose foothills are only a mile or two away.

The old city is a maze of narrow streets, alleyways and squares, some barely wide enough for the traffic—two- and four-footed, two- and four-wheeled—which pushes, honks, hoots and bellows its way through. The medina and its souks with their stalls and open-fronted shops are fascinating at any time, but to avoid the crowds get there in the morning. Although you can wander anywhere it is all too easy to get lost. For 10 dirhams (less than £1) employ one of the many youths who offer their services as a guide.

A number of the palaces and former homes of the nobility are open to the public for most of the year. One of these is the Bahia Palace, a gem of southern Moroccan architecture with its sumptuous interior decorated with superb mosaics and peaceful blue and white tiled harem, now empty. A short distance away are the Dar Si Said Palace, now the home of the Museum of Moroccan Arts whose collection of Berber jewelry is outstanding, and the marble, onyx and gilt tombs of the Saadi rulers and their families, surrounded by gardens filled with sweet-scented bushes and plants.

For a genuine Moroccan meal I suggest the Gharbatta, formerly yet another palace but now a leading restaurant. Here I ate my way through an enormous dinner of *pastilla* (flaky pastry pie, with pigeon in this case), chicken cooked with black olives, couscous (the traditional dish of lamb, semolina and vegetables), salad, fresh grapes and dates all accompanied by a cool local wine.

The leading hotel in Marrakech—and the most famous—is the Mamounia, justifiably beloved by Winston

Churchill. Extended and modernized since the great man set up his easel in its gardens, it is today a first-class establishment in an unrivalled position just within the main gate of the old city. I enjoyed a superb buffet lunch served by the swimming pool, which is set in sub-tropical gardens with tall date palms. The hotel is spacious, cool and discreetly luxurious, with that air of elegance lacking in some of today's luxury hostels. Daily bed and breakfast rates start at around £60 for two, with varying scales according to meal arrangements and length of stay.

I stayed in the Hotel du Palais el Badia, originally built as a Holiday Inn but now run by Moroccans. Although modern, it blends in with its surroundings and is only a short distance from the old city. It is fully air-conditioned, all rooms have two double beds and bathroom and it has a swimming pool and gardens. Costs here for bed and breakfast are about £26 to £30 a night for two with dinner about £6 a head.

Marrakech enjoys a good climate throughout much of the year and in midsummer it is very hot. However from September onwards the heat eases and even in midwinter daytime temperatures are in the low 60s.

I flew to Morocco with Royal Air Maroc from Heathrow via Casablanca to Agadir where I spent a couple of days. This resort, a creation of the last 20 years, could not be in greater contrast to Marrakech with one exception, and that is the weather which is even better in winter as it does not get the chilly evenings of the older city. It is one of the best places to enjoy real winter sunshine without having to fly for more than four hours from London.

Agadir, completely rebuilt since the 1960 earthquake, has a 7 mile long

beach, up to 400 yards wide, gently sloping for the most part but with sufficient surf to make riding the big white waves a popular pastime with the younger holidaymakers. Also the local authority employs over 50 full-time staff to keep the beach clean.

Much of the town is devoted to the holidaymaker and tourist, although it has an important fishing harbour and vast fish market where visitors are always welcome. Here you can see hammer-head sharks, giant skate that look as if they had come out of some science fiction film and red mullet of enormous size, which a number of restaurants specialize in serving.

The standards of the Agadir hotels are higher than I had expected and I visited a selection of them. There are several on the beach and others within easy reach of it. Of these, three were particularly attractive: Les Almohades, about 200 yards from the beach and within a 15-minute stroll of the town centre; the Europa, equally near the beach but a little farther from the town; and Les Dunes d'Or on the beach itself. All three are rated as four-star.

Over a dozen holiday operators include southern Morocco in their summer and winter programmes with stays in either Agadir or Marrakech and in some cases both. Flights go from Heathrow, Gatwick and Luton as well as several regional airports. Costs start at around £150 for a week with self-catering in an apartment at Agadir and rise to £450 for a two-centre holiday with half board in first-class hotels.

Two companies which have a large selection of hotels in both resorts in their programmes are Mayflower Travel and Morocco Bound.

Royal Air Maroc fly from Heathrow to both Marrakech and Agadir throughout the year via connecting flights at Casablanca which now has a fine new air terminal. The current advance booking (APEX) return fares are respectively £155.50 and £179.50; the standard excursion fares £360 and £376. First class is £711 or £738.

Moroccan National Tourist Office, 174 Regent Street, London W1R 6HB (tel 01-437 0073). Royal Air Maroc is at the same address (tel 01-439 8854).

As a result of the requisitioning by the Ministry of Defence of the P&O liner *Canberra* for the Falkland Islands operation, the vessel's first five summer cruises (up to June 11) have been cancelled. Passengers booked on these are offered three alternatives: a complete refund of money; transfer to a later cruise on *Canberra*; or transfer to the more expensive *Sea Princess* at extra cost but with a 10 per cent reduction on the higher fare. Details from P&O Cruises, Beaufort House, St Botolph Street, London EC3A 7DX (tel 01-377 2552) or any travel agent.



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The simple life in Sweden

by Albert Watson

As our way of living becomes increasingly complex the simple life on holiday looks more and more attractive. All too often, though, that can mean sacrificing more creature comforts than most of us are prepared to do without. But those most practical of people, the Swedes, have come up with an acceptable compromise, a "semesterby". This is literally a vacation village in an unspoiled rural setting, with accommodation in fully equipped log cabins which immediately dispel any idea of roughing it, and yet are simplicity itself.

The holiday village at Virserum in the heart of southern Sweden is typical. It is around 180 miles from the nearest city—Gothenburg—and on the outskirts of a sleepy, one-street town. The cabins are built by a lake, surrounded by pine forests and look like the kind of modest homestead some American pioneer—albeit a highly skilled one—might have knocked together.

They are, however, superbly well built, draught-free, well heated and comfortably furnished. They have electric cookers, sprung mattresses and log fires to add a romantic touch and back up the central heating when the nights get chilly. They can sleep up to five people in bunk beds in the two bedrooms and on the convertible settee in the living room. The furniture is simple, a mixture of traditional and modern Scandinavian design. There are a lavatory and shower with electrically heated water. Although the bedrooms are not large the living area is perfectly adequate and most cabins also have a balcony. You need take only your own bed linen and towels.

The semesterby was originally introduced for the Swedes alone but in the last year or two the scheme has been marketed with considerable success in the UK and other European countries. From England it is offered as a package with transport by Tor Line ferry (now part of the DFDS Danish Seaways group) included. The prices are on the whole modest and the holidays offer an attractive alternative to the sun-and-sand of southern Europe.

Last June I spent a few days at Virserum with my wife and two children. Our holiday began at Felixstowe where we boarded the *Tor Scandinavia*, a 15,500 ton ferry appointed like a luxury cruise liner, and the 24-hour voyage to Gothenburg was delightful. The ship has a gourmet restaurant, two cinemas, spacious lounges, a large sauna (complete with its own bar), a swimming pool, a café, a night club with small casino and a duty-free shop. Some cabins have a private shower and lavatory.

After a good night's rest and a leisurely morning on board we drove off the ferry to discover the pleasure of



driving in Sweden. Petrol is about the same price as in the UK and the motor-ing laws, particularly those concerned with speeding and drinking, are more stringently enforced. But though Sweden is as big as Great Britain its population is less than that of London, and this is reflected in the number of cars on the roads.

We chose to stay overnight in Gothenburg, which provided an effective contrast to the country's rural pleasures. It is one of the two—at a stretch, three—places in Sweden which has any night life at all and is, in the dictionary sense of the word, a gay city. We took our children to the Liseberg amusement park, a delightful place which is cleaner, better organized and more fun than any pleasure ground in Britain—and I know both Blackpool and Margate. The rides are imaginative and well maintained, many reflecting the local culture with Viking-style swingboats and log rides over the rapids as well as the more familiar 360° roller coaster.

The pleasant, five-hour drive from Gothenburg to Virserum put us in the right mood for our stay in the log cabin. Our days there were spent in living out the simple life fantasy with long walks through the woods, rowing on the lake and picnicking on the tiny beaches. Our pace slowed down noticeably and life revolved around such things as whether the eggs in the gulls' nest on a rock in the lake would hatch before we left.

The things we wanted to do were not expensive—my daughter and I hired bicycles for less than £2 a day and the rowing boats on the lake were even cheaper—but the cost of food and drink in Sweden can make large holes in a holiday budget. Eating out in the café-bars may be no more expensive than in this country, but the price of food in stores (we did most of our shopping in the tiny township of Virserum) is certainly higher. Alcohol is not easy

to obtain in country areas, although most supermarkets sell local beer, and there are no pubs, so I would advise taking the duty-free liquor allowance.

Swedish cabin holidays are certainly not for *bon viveurs* in search of bright lights or gourmet meals, nor are they for those seeking guaranteed sunshine. We were lucky as for most of our holiday the weather was warm and sunny, but when it did rain it was with a ferocity unusual in Britain. At such times we began to understand the more melancholy side of the Scandinavian character.

Perhaps the appeal of Sweden was best summed up by the fellow-passenger I met in the ship's sauna on the way home, who said, "Sweden takes hold of you. I went there for the first time 20 years ago, frankly not expecting to like it very much. But I've been back every year since. Sunshine isn't everything. There's a peace and a freshness about the country that doesn't exist in many places in Europe these days." He was quite right. I am sure that Sweden has not seen the last of me and my family.

For the current summer season Tor Holidays are running a wide range of vacations in cabin villages with 17 different locations in Sweden and a further half dozen in Norway, all reached via Gothenburg. Most of the Swedish holidays are for nine or 16 days in all, the Norwegian ones for 16 only. From Felixstowe the sailings are on Wednesdays, Thursdays and Fridays, but travellers may use the DFDS service from Newcastle upon Tyne to Gothenburg sailing on Wednesdays by the *Dana Gloria*, another large and well equipped ferry. The cost for each person ranges from £93 to £199 for nine nights and from £108 to £452 for 16 nights, with reductions for children under 16. This includes the cost of taking a car irrespective of size, and the final figure is determined by the date of departure and the number sharing the log cabin. Superior accommodation on the ships is available at additional cost.

For the Norwegian holidays the price includes an overnight stay in Oslo both going and coming. If you require this in Sweden it works out at £15 for each person a night for bed and breakfast. These holidays continue to the end of September and are part of an extensive programme which also includes city stays of four nights in Gothenburg, Stockholm and Oslo and 12-day coach tours in Sweden and Norway.

Tor Holidays, Anzani House, Trinity Avenue, Felixstowe, Suffolk IP11 8XE (tel 03942 73131) or 34 Panton Street, London SW1Y 4DY (tel 01-930 0881). Swedish National Tourist Office, 3 Cork Street, London W1X 1HA (tel 01-437 5816). Norwegian National Tourist Office, 20 Pall Mall, London SW1Y 5NE (tel 01-839 6255).

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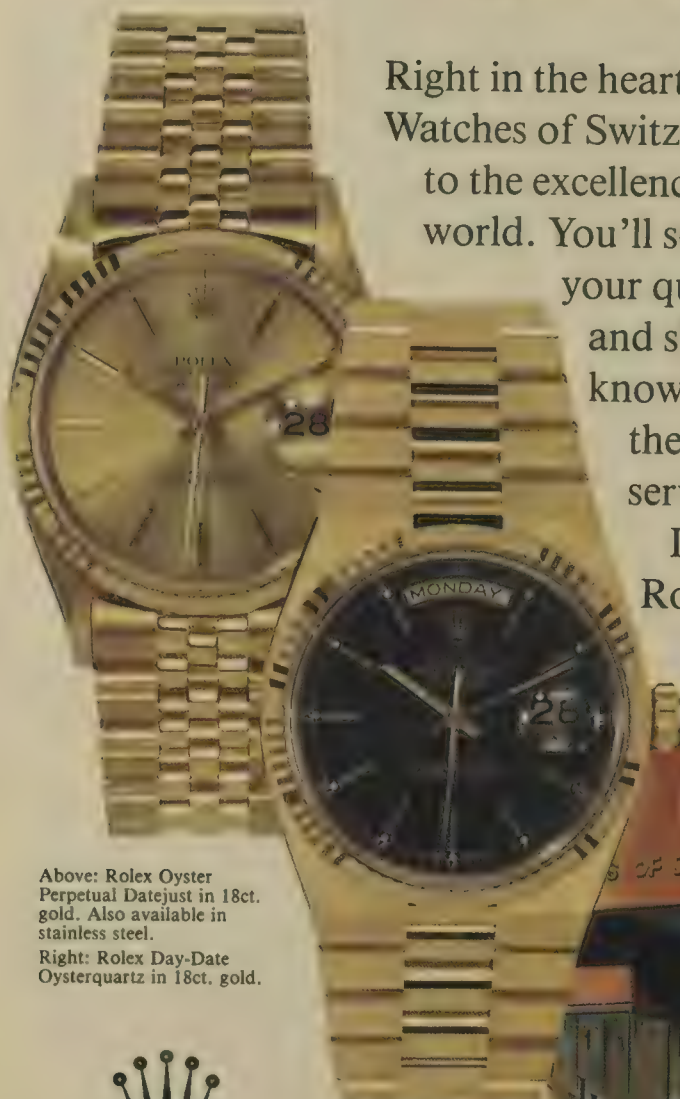
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Unlucky breaks

by Jack Marx

Though most players would regard themselves as decidedly feeble if they were deterred from bidding their games and slams from sheer fear of really bad trump breaks, they may none the less feel relieved when a round or two reveals the suit to be breaking at least reasonably favourably. If their next impulse is gaily to extract whatever opposing trumps still remain, they could sometimes do well to reflect that the nocturnal discomforts of a certain Thames-side thoroughfare may possibly have been exaggerated.

♠ A J 4 3 Dealer South
♥ 10 Game All
♦ A 9 5 2
♣ Q 9 7 3

♠ 7 5 ♠ 8 6 2
♥ 9 8 6 4 3 ♥ Q J 5 2
♦ Q J 10 8 7 4 ♦ K 3
♣ void ♣ J 10 8 4

♠ K Q 10 9
♥ A K 7
♦ 6
♣ A K 6 5 2

There are no doubt innumerable ways of bidding this hand plausibly to a black-suit grand slam. This is one of the more natural:

North 1♦ 3♣ 4NT 6♣ 6♥
South 1♣ 2♠ 4♥ 5♥ 6♦ 7♠

Cue-bidding began with South's Four Hearts, was interrupted by Blackwood and its response, and was then resumed to disclose a number of lesser controls at the six level.

Dummy's Ace won the diamond lead and South could see that even a four-one trump break would leave him free to ruff a heart in dummy for 13 tricks. However, all followed to two rounds and South with no forebodings played a third. Unhappily he had overlooked the possibility that clubs, the other vital suit, might not treat him so kindly. It would have cost him nothing to play a top club while there were still two trumps in dummy, so that both a club and a heart might be ruffed if, as it transpired here, a defender with all four clubs also has the outstanding trump in his hand.

Most players who have emerged from their beginner's chrysalis will have learned how to stage an elimination play. All opposing trumps are drawn, though with at least one left with both declarer and dummy, and one or other opponent is then given the lead with a choice equally distasteful and fatal, which will concede a ruff and discard. But sometimes a trump in each hand cannot be preserved if all outstanding trumps are drawn, and then declarer has to fall back on a merely partial elimination. In such a case one defender is left with at least one trump and declarer must then contrive to throw the lead to the other who is powerless to disturb the trump position.

♠ A 8 6 4 2 Dealer West
♥ A 8 4 3 Game All
♦ J 7
♣ 9 2

♠ 10 ♠ 7 5 3
♥ K J 5 ♥ 10 6 2
♦ A K Q 10 9 2 ♦ 6 5
♣ J 10 6 ♣ Q 8 7 5 3

♠ K Q J 9
♥ Q 9 7
♦ 8 4 3
♣ A K 4

The North-South bidding was perhaps a trifle sanguine:

West	North	East	South
1♦	No	No	DBL
2♦	3♦	No	4♣

The partners did not treat the Three Diamond cue-bid as forcing beyond the three level in either major, but South regarded his hand as better than a re-opening double and so bid game.

West led three top diamonds, East petering and dummy ruffing the third with Spade Ace. South took two rounds of trumps only, then three rounds of clubs, ruffing in dummy. Though East could scarcely hold the King, South now had to tackle the heart suit. A small heart to the Nine and Jack left West in sore straits. Certain that South had the Heart Queen, he led a fourth round of diamonds, hoping that East could beat dummy's Eight of trumps. South pitched a losing heart, cashed Heart Ace and ruffed a third in hand to draw East's last trump.

This might have been quite a simple case of elimination play if only declarer had not omitted an elementary precaution at trick one. It is fair to add that East produced a fine defensive stroke.

♠ A J 4 Dealer South
♥ 10 7 5 4 3 Game All
♦ J 9 3
♣ 10 2

♠ K 10 3 ♠ 9 8 7 6
♥ Q 8 2 ♥ void
♦ 10 7 5 ♦ A 8 6 4
♣ Q J 9 7 ♣ K 8 6 5 3

♠ Q 5 2
♥ A K J 9 6
♦ K Q 2
♣ A 4

South had become declarer at Four Hearts against silent opposition. South won West's lead of Club Queen and discovered the bad trump break on playing a top heart. He proceeded to knock out the Ace of Diamonds and East made the killing return of Nine of Spades. This ran to dummy's Jack and South cashed two diamond tricks. He exited with the second top heart and a small one to West's Queen. But the elimination was incomplete, for West could lead a club to East's King. A second spade from East set up a third-round trick in that suit for one down. This could have been avoided if South had let West's Queen of Clubs win the first trick. East would have been deprived of the chance of leading a spade twice through declarer's Queen.



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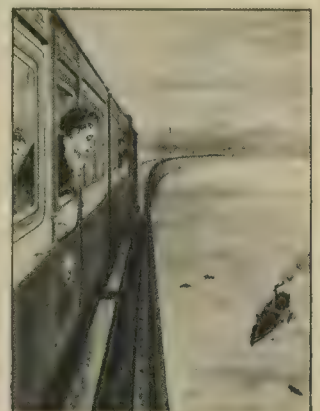
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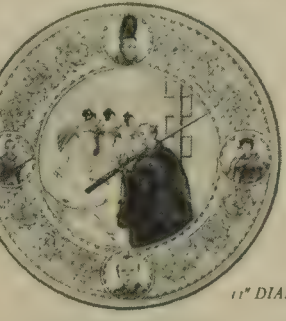
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CHESS

An unfair advantage

by John Nunn

A world championship match such as the one last year between Karpov and Korchnoi attracts a great deal of public interest, but this match is only the culmination of a series of tournaments held all over the world having as their main function the selection of a challenger to the incumbent titleholder. The path to the top is long and arduous. First, players are selected by their national chess federations to compete against the representatives of nearby countries in a zonal tournament. The successful two or three qualifiers from this stage go on to compete in one of three interzonal tournaments when they will meet top grandmasters from all over the world. Gaining one of the top two places in an interzonal gives a player the right to play a match against another potential challenger. Winning three such matches finally enables a player to sit down opposite the world champion and attempt to take the title away from him. The candidate thus has to play about eight months' chess against the best players in the world to reach the final match, whereas the current champion has to do nothing and can come to the match completely fresh. Many think this gives the titleholder an unfair advantage and therefore many proposals have been made to prune the cumbersome qualification procedure. None has so far gained sufficient support to produce a change, however, so for the moment the present system remains.

The current cycle is still at the zonal stage and the British nominees competed with players from other West European countries in a zonal held at Marbella, Spain during February. The results of the final group were van der Wiel (ND), Nunn, Stean and Mestel (all GB) 4½ (from 7), Rivas (Spain) and Short (GB) 3½, Ligerink (ND) 2½ and Hebden (GB) ½. Unfortunately there were only three interzonal qualifying places from this zonal, so the four-way tie for first will necessitate a play-off. This will probably be held in England in the near future.

Here is the most interesting game of the tournament.

M. Rivas J. Mestel

White Black

King's Indian Defence

- 1 P-Q4 N-KB3
- 2 P-QB4 P-KN3
- 3 N-QB3 B-N2
- 4 P-K4 P-Q3
- 5 P-B3 O-O
- 6 B-K3 P-QR3
- 7 Q-Q2 N-B3
- 8 KN-K2 R-N1

Black's moves, which may appear strange to players unfamiliar with this opening, are soundly based on the idea of destroying White's extended pawn centre by means of the thrusts ...

P-QN4 and ...P-K4.

9 P-KR4 P-KR4

10 B-R6 P-QN4

11 BxB KxB

12 O-O P-K4

13 QPxP QNxP

14 PxP PxP

15 N-B4 P-N5?!

A committal move since Black must follow up with ...P-QB4, thereby leaving the pawn on Q3 seriously exposed to attack down the open file. 15 ... B-Q2 16 QN-Q5 B-B3 17 NxN QxN 18 N-Q5 BxN 19 QxB is more solid, but still slightly better for White.

16 QN-Q5 NxN

17 NxN P-QB4

Black hopes to shield his weak pawn by ...N-B3-Q5.

18 P-B4 N-B3

19 P-B5!

Playing for a direct attack is the right decision. 19 ...N-Q5 is not possible since 20 P-N4 rips open the kingside.

19 ...N-K4

20 P-N4! NxP

21 B-K2 N-B7

Black grabs all the material he can, a reasonable decision since 21 ...N-B3 22 NxN QxN 23 Q-B4 is clearly good for White.

22 P-B6ch K-R2

23 BxP NxR

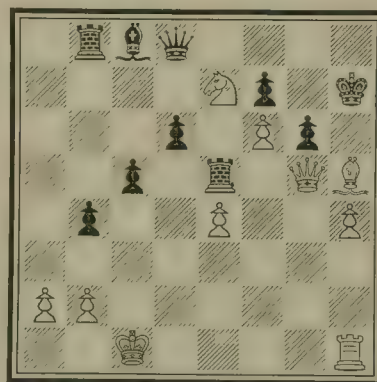
23 ...PxB? 24 Q-N5 or 23 ...NxQR? 24 BxN followed by 25 P-R5 only eases White's task.

24 RxN R-K1

At first sight Black can defend, for example after 25 B-B3 R-K4 26 P-R5 P-N4 blocking the lines of approach to Black's king, but Rivas finds a spectacular sacrifice to break through.

25 Q-N5!! R-K4

26 N-K7



26 BxPch? PxB 27 N-K7 allows Black to escape by 27 ...Q-N1! 28 P-R5 Q-B5ch with a draw, but after 26 N-K7 White threatens both 27 BxPch PxB 28 P-R5 and 27 B-Q1 followed by 28 P-R5. Black is helpless since 26 ...RxQ 27 PxR QxN 28 PxQ B-K3 29 B-Q1ch K-N2 30 B-R4 wins a rook. The move he actually chooses stops the first threat but not the second.

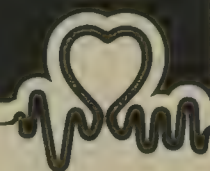
26 ...Q-N1

27 B-Q1 K-R1

Allows mate in three but Black had no defence against 28 P-R5 in any case.

28 Q-R6ch Resigns

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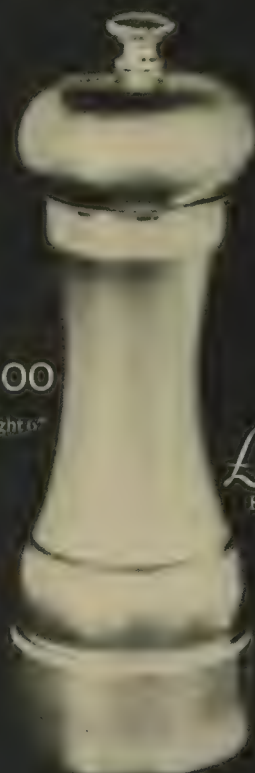
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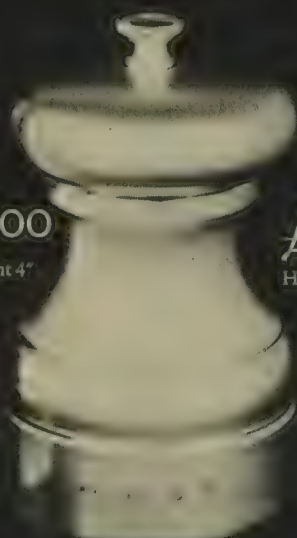
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Friendly societies

by John Gaselee

Friendly societies originated in the latter part of the 18th century, when they were set up as small self-help bodies, often formed by people with a common interest or in a particular locality. Today there are some thousands of friendly societies and individual branches engaged in a variety of types of insurance.

I am concerned here only with the relatively few tax-exempt friendly societies: this exemption can have an important bearing on the final benefits for members. Furthermore, the regular contributions towards a policy with such a society can qualify for life assurance premium relief—currently equivalent to a discount of 15 per cent.

Tax-exempt friendly societies received a boost from the Government when in the 1980 Finance Act (perhaps somewhat surprisingly) the maximum sum assured was doubled to £2,000. This is a personal maximum; one cannot have a policy for that figure with a number of societies. Last year a further improvement was made allowing married women to arrange a policy with a tax-exempt society.

There is one point which needs to be watched in this connexion. If a husband were to arrange a policy in favour of his wife, and his wife were to arrange a policy on his life, in the event of his death his wife would be claiming twice through the same source. If each policy were for the maximum amount, the limit would be exceeded. One way of avoiding that awkward situation is for both husband and wife to arrange their policies on their own lives, but for the benefit of the other.

Incidentally, a society is tax-exempt only if it issues no taxable policies. If, therefore, the sum assured limit of £2,000 should be exceeded by a member, or a policy is not exempt for some other reason, it is the society which could suffer. Most societies therefore usually ask in their proposal forms about policies held with other societies.

The attraction of a policy with a tax-exempt friendly society is that the society's investments "roll up" on a tax-free basis. Unlike an insurance company, it is subject to tax neither on the investment income of its funds, nor on realized gains. And, as mentioned, life assurance premium relief is available in connexion with regular payments. Typically, therefore, with a friendly society, around £20 per month (or the annual equivalent) may be payable for a 10-year period, at the end of which one can take the cash or leave it invested without having to pay any further premiums.

If a policy runs until death, and children have been nominated to receive the benefit, there is every prospect that the cash sum will be com-

pletely free from capital transfer tax.

While a traditional profit-sharing policy can be bought in the tax-exempt friendly society market, the most common type of contract from that source is a unit-linked policy. Here, if one thinks of growth of 12½ per cent per annum, bearing in mind that no tax is payable the value of a policy could be £4,426 after 10 years, rising to £46,672 after 30 years. At least one society offers a contract in addition to a life policy, whereby a further £416 a year can be paid, which will "roll up" on a tax-exempt basis. This additional contract does not qualify for life assurance premium relief, but nor are contributions limited to 10 years.

If a unit-linked policy is taken, a friendly society does not have complete freedom over the investment of the fund, at least half of which must be invested in "narrow range" securities (including gilts, local authority loans, building societies), the balance being invested in equities with trustee status or authorized unit trusts. In some cases the whole of the investment is with building societies and there are arrangements for members to be eligible for certain priority treatment when applying for house purchase loans.

Friendly societies come under the jurisdiction of the Registry of Friendly Societies and are therefore in a different position from insurance companies and the legislation affecting them. This shows up in a number of practical ways. In the first place, a friendly society does not have to provide the statutory cooling-off period which applies to life offices. This allows anyone taking a policy to have second thoughts, within a specified period, and to cancel, with a full return of any premium paid.

Second, and perhaps more important, there is no safety-net for members if a friendly society should fail. The Policyholders' Protection Act applies to insurance companies (so that there will be some compensation if your insurance company fails), but not to friendly societies. It is important to remember that a society is owned by its members. Although a particular benefit may be guaranteed, the guarantee will be effective only if the funds are available. There is not necessarily an organization in the background which will pump in additional cash, should it be necessary.

Although a member of a friendly society is effectively an owner of that society, he does not receive a copy of the accounts, though there are moves on foot to try to persuade friendly societies to provide them. A friendly society is however obliged to stipulate in its rules that a member, in person, has the right of access to its books and the right to ask for a copy of the annual return made to the Chief Registrar of Friendly Societies ●

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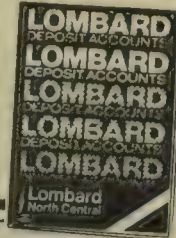
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MAY BRIEFING

SATURDAY

May 1

First day of Kites in May exhibition at Burgh House (p109)
May Day festivities (pp105, 114)
First day of Brighton Festival (p114)
MCC v Notts at Lord's; 2,000 Guineas at Newmarket; Rugby Union Cup final at Twickenham & Rugby League Cup final at Wembley (p101)

May 8

First day of The Living Crafts of India at the Serpentine Gallery (p106)
London Orpheus Choir & Orchestra perform Purcell's *Fairy Queen* at Queen Elizabeth Hall (p102)
Spalding Flower Parade (p114)
First day of Buxton Antiques Fair (p111)

Full moon

May 15

First day of the Summer Exhibition at the Royal Academy (p106)
Private fire brigades' competition at the Guildhall (p105)
International Air Fair at Biggin Hill (p114)

SUNDAY

May 2

Old commercial vehicles on London to Brighton run (p105)
Cheese-rolling in Gloucestershire (p114)
Junior Gymnast of the Year at Wembley Arena (p101)
Play about Nye Bevan on BBC1 (p100)
Hungarian State Symphony Orchestra at the Albert Hall (p102)

May 9

London Marathon (p101)
Sweet Themmes in words & music at the Museum of Garden History (p105)
Don McLean sings at Wembley Conference Centre (p103)

May 16

Lawrence Preece exhibition opens at the Redfern Gallery (p106)
First day of the Malvern Festival (p114)
Hackwood Park gardens open (p114)
Barenboim in Beethoven recital at the Albert Hall (p102)

MONDAY

May 3

Well-dressing at Newborough (p114)
Status Quo in concert (p103)
New Frankie Howerd series (p100)
The Queen of Spades by New Sussex Opera opens at Brighton Festival (p104)

May Day holiday

May 10

Bazaar & Rummage opens at Royal Court Upstairs (p96)
Charity evening auction of works of art & furniture at Sotheby's (p111)
Princess Anne at a gala performance of *The Sound of Music* (p105)
First programme in the *Human Brain* series on BBC2 (p100)

May 17

Andrew Inglis talks about satellite television at the RSA (p105)
Evening charity sale of cartoons at Christie's South Kensington (p110)
Opening of Cornhill Festival of British Music (p102)
Holst programme at the Festival Hall (p103)

TUESDAY

May 4

Exhibition of Edmund Dulac stamps opens at the National Postal Museum (p109) & Bank Holiday exhibition at the Fine Art Society (p106)
Robert Hardy & Sian Phillips open in *Dear Liar* at the Mermaid (p96)
Alan Whicker retrospective on BBC1 (p100)

May 11

First day of Sergio Camargo exhibition at Gimpel Fils & Watch This Space at the National Gallery (p106)
Chelsea Physic Garden open day (p105)
Philharmonia Orchestra gives world première of Maxwell Davies's *Black Pentecost* at the Festival Hall (p102)

May 18

First night of *Uncle Vanya* with Michael Bryant at the Cottesloe (p96)
The Longest War begins on ITV (p100)
Welsh National Opera in Cardiff with *Katya Kabanova* (p104)
English Bach Festival in Stravinsky centenary concert at Queen Elizabeth Hall (p103)

WEDNESDAY

May 5

The Barbican cinema opens with Max Ophuls's film *La Ronde* (p98)
Blue Peter charity sale at Phillips' (p111)
Frogmore Gardens, Windsor, open to the public (p114)
Chichester Theatre Festival opens with Shaw's *On The Rocks* (p96)

May 12

Sutherland's war drawings go on show at the Imperial War Museum; Towards a New Iron Age exhibition at the V & A (p109)
Royal Ballet triple bill at Covent Garden (p104)
London Sinfonietta play Berio at the Queen Elizabeth Hall (p103)

May 19

Graham Sutherland exhibition opens at the Tate (p107)
First public day of the Chelsea Flower Show (p105)
MCC v India at Lord's (p101)
First night of *Valmouth* at Chichester (p96)
Frost in May on BBC2 (p100)

THURSDAY

May 6

Health & Beauty Show (p105)
Erwartung & Oedipus Rex at the Festival Hall (p102)
Last night of Betty Carter at Ronnie Scott's (p103)
David Hamilton's film *Laura & Bertrand Tavernier's Clean Slate* open in the West End (p98)

May 13

The Swedish countryside exhibition opens at the Museum of Garden History (p109)
Jon Vickers & Gwyneth Jones in *Tristan und Isolde* (p104)
Première of two Maxwell Davies works at the Queen Elizabeth Hall (p103)

May 20

Film of *Pennies from Heaven* opens (p98)
Ashton's *Tales From a Flying Trunk* at Sadler's Wells (p104)
Evening sale at Bonham's (p110)
Dimbleby Lecture on BBC1 (p100)
Ascension Day

FRIDAY

May 7

Exhibitions of Bill Brandt photographs at the National Portrait Gallery (p107)
Stephane Grappelli talks at the Festival Hall (p105)
National Boxing championships at Wembley Arena (p101)

May 14

Royal Ballet triple bill at Covent Garden (p104)
English Bach Festival opens at the Banqueting House (p102)

May 21

Last day of Chelsea Flower Show & sale of plants (p105)
First day of Bath Festival (p114)
Finals of Thomas Cup men's badminton at the Albert Hall (p101)
Opera North opens in Leeds with *Così fan tutte* (p104)

May 22
FA Cup final at Wembley (p101)
Last day of Michael Salaman exhibition at Browse & Darby (p106) & Hamish Fulton exhibition at Waddington Galleries (p107)
Handel Opera Orchestra & Chorus perform *Occasional Oratorio* at Queen Elizabeth Hall (p103)
Cuckmere Valley Smuggling Festival (p114)

May 23
Last day of Royal Academy retrospective (p106) & of Modern Indian Artists at the Tate (p107)
English Bach Festival gives B minor Mass at the Festival Hall (p103)

New moon

May 24
Glyndebourne Festival opens with *Il barbiere di Siviglia* (p104)
Recital by Hakan Hagegard at St John's (p102)
Milk Race leaves Bournemouth (p101)
Sheila Gish opens in *Berenice* at the Lyric Studio (p96)

May 25
World premiere of London Festival Ballet's new *Swan Lake* (p104)
Football: England v Holland at Wembley (p101)
First night of *L'amour des trois oranges* at Glyndebourne (p104) & the Pope's play, *The Jeweller's Shop* (p96)

May 26
The Queen opens Kielder Water (p114)
First night of Joseph Papp's Broadway version of *The Pirates of Penzance* at Drury Lane (p96)
Sales of English & Continental glass at Christie's (p110) & Fine wines at Sotheby's (p113)

May 27
Evening lecture on Sutherland at the Tate (p105)
New Costa-Gavras film *Missing & Lindsay Anderson's Britannia Hospital* in the West End (p98)
Previews of *Talley's Folly* with Hayley Mills at the Lyric Hammersmith (p96)
Ry Cooder concert (p103)

May 28
First day of Planters & Vessels exhibition at the British Crafts Centre (p107)
Royal Escape Yacht race (p114)

The Pope begins his six-day visit to Britain in London (article on p26)

May 29
Oak Apple Day celebrations in Worcester & Castleton (p114)
First day of Nottingham International Regatta (p101)
Claremont Flower Festival opens (p114)

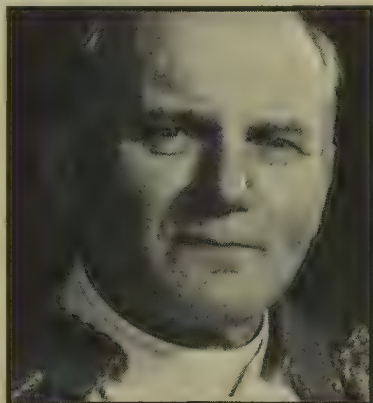
The Pope visits Canterbury Cathedral & celebrates Mass at Wembley Stadium

May 30
Band concerts in St James's Park (p105)
Flying day at Shuttleworth, Kite festival at Woburn (p114)

Whit Sunday
The Pope visits Coventry and Liverpool

May 31
India & Britain exhibition at the Commonwealth Institute (p109)
First day of Amateur Golf Championship at Deal (p101)

Spring bank holiday
The Pope visits Manchester & York



The Pope (top) arrives in London: May 28. *Frost in May*, first of a four-part topical series: May 19.

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01- in front of seven-digit numbers if calling from outside London. Credit card booking facilities are indicated by the symbol CC.

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George Cole: Major-General in *The Pirates of Penzance*.

WHATEVER the fortunes of the D'Oyly Carte company, the Gilbert and Sullivan operas are still cheerfully afloat. The version of *The Pirates of Penzance*, so successful on Broadway, now reaches Drury Lane on May 26 with a London cast that includes Annie Ross as Ruth, Tim Curry as the Pirate King, Pamela Stephenson as Mabel and George Cole as the Major-General. He has the famous patter song in which he observes: "I can tell undoubted Raphaels from Gerard Dows and Zoffanies/I know the croaking chorus from *The Frogs* of Aristophanes." Even the librettist of *Guys and Dolls* cannot challenge Gilbert at a rhyme.

□ New York's Best New Play of 1980—that is, according to the Broadway drama critics' award—opens, after previews, at the Lyric, Hammersmith, on June 1. *Talley's Folly*, by Lanford Wilson, also won the Pulitzer Prize for drama; so little could reach London with better credentials. Hayley Mills, as the agreeably-named Sally Talley, leads what the play's other character describes as a "waltz . . . a no-holds-barred romantic story".

□ The National is to stage Chekhov's *Uncle Vanya* at the Lyttelton on May 18. Michael Bogdanov directs, and the Vanya is Michael Bryant.

□ Robert Helpmann is to be Cardinal Perelli—who dances the tango—in *Valmouth*, opening on May 19, the second production in Chichester's 21st anniversary season. This begins on May 5 with Shaw's *On the Rocks*—not the most appropriate title for an event so steadily successful.

NEW REVIEWS

The symbol cc is used to indicate theatres which accept certain credit cards. A special telephone number is given where applicable. Details of each theatre are given only on the first occasion it appears in each section.

A Coat of Varnish

Apparently only a coat of varnish separates us from our darker natures. The title of this play, derived by Ronald Millar from a novel by C. P. Snow, comes from an observation by the Chief Superintendent (Peter Barkworth) while dealing with a murder in Belgravia: his last case, & he is determined—finally, by any means—to get his man. A curious puzzle—one hardly likes to call it a thriller—it is civilized in intention, slow in progress. It has three most actable parts (for Mr Barkworth, Anthony Quayle & Michael Denison) & one for a young girl round the place that is bewilderingly false (no slight on the actress). Some speeches are less profound than they seek to be. If it does not match the previous Millar-Snow plays, it is worth seeing for the major performances & the craft of Anthony Quayle's production in a Finlay James set. Haymarket, Haymarket, SW1 (930 9832, cc).

Guys and Dolls

No grumbles about a National Theatre that now offers in its repertory *The Oresteia*, *The*

Second Mrs Tanqueray & *Guys and Dolls*. Why have to gibe at the revival of an already classic American musical, as if the National should remain in a carefully defended ivory tower? The truth is that this is among the best musical productions—Richard Eyre directs it—for many, many years. The more people it brings to the Olivier, the better for everyone concerned.

It is refreshing to get a chance to "rave". I cannot find anything noticeably wrong in this expertly elaborate version of the piece with music & lyrics by Frank Loesser & book by Jo Swerling & Abe Burrows. It brings Damon Runyon's characters to the stage without the slightest self-consciousness. Agreed, none can go far wrong with a score in which every song is a winner. But the singing is much better now than at the Coliseum years ago. In particular, to watch Julia McKenzie & to listen to her in "Take Back Your Mink" is the kind of joy one seldom finds on what used to be called the lighter lyric stage.

There is so much else: Bob Hoskins as the small-time gambler who has managed to avoid marriage for 14 years; David Healy as a colleague called Nicely-Nicely; & Julie Covington as a Salvation Army lass who follows the example of other Army girls (remember *The Belle of New York*?) by turn-

ing up at the centre of a musical. An uncommon night. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

The Little Foxes

This is a mediocre play set in the Deep South in 1900 by the American dramatist, Lillian Hellman. Its brief London run many years ago has been forgotten in the brouhaha over the arrival of the film actress, Elizabeth Taylor. Now that the tumult has subsided, we can say that her performance of a singularly unpleasant woman is vigorous & perfectly ordinary. Indeed, after its build-up, the affair had to flicker into anti-climax, though Miss Taylor's admirers do not think so & the run has been extended to July 3. Victoria Palace, Victoria St, SW1 (834 1317, cc).

Macbeth

As we entered the theatre someone exclaimed that the set—exposed to the view, as usual nowadays—looked like an oil-rig. I would have said a factory workshop. It is hardly a scene for Shakespearian tragedy. Much of the performance, too, can annoy. Verse is tossed away, several characters appear in braces, the Witches are wildly misconceived, & grouping & lighting are curious. A major piece of miscasting is fatal. An often splendid actor, Bob Peck, now at odds with Macbeth's haunted poetry, is in most ways inexpressive, more of a crafty foreman than usurping general. His Lady Macbeth (Sara Kestelman) recovers well from a false elocutionary start—going to the other extreme—and such actors as David Waller, a dignified Duncan, & Pete Postlethwaite (Macduff) are helpful. Even so, the stature of the tragedy is gravely reduced. At one point I would have said, in the words of the Old Man, that "this sore night hath trifled former knowings", if it were not that a recent unfortunate revival elsewhere still scorches the memory. Not, I fear, a happy opening to the 50th anniversary season of the present theatre; but, as ever at Stratford, we can expect better work to come. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 292271, cc 297129).

FIRST NIGHTS

May 4. Dear Liar

Jerome Kilty's play adapted from the correspondence of Bernard Shaw & Mrs Patrick Campbell, with Robert Hardy & Sian Phillips. Mermaid, Puddle Dock, EC4 (236 5568, cc).

May 5. On the Rocks

Bernard Shaw's political comedy is the first production in this year's Chichester season. With Keith Michell, Glynis Johns, Arthur English & Nigel Stock. Chichester Festival Theatre, Chichester, W Sussex (0243 781312). Until June 26.

May 10. A Personal Affair

New play by Ian Curtis, with Gerald Harper, Virginia McKenna & James Grout. Richmond Theatre, Richmond, Surrey (940 0088). Until May 15.

May 10. Bazaar & Rummage

Comedy by Sue Townsend about a self-help group of agoraphobic women running a jumble sale. Royal Court Upstairs, Sloane Sq, SW1 (730 2554).

May 11. Fear & Loathing in Las Vegas

A tale of a drug-crazed trip to Las Vegas adapted from the book by *Rolling Stone* journalist Hunter S. Thompson. Fortune, Russell St, WC2 (836 2238, cc).

May 18. Uncle Vanya

Pam Gems's version of Chekhov's play, with Michael Bryant, Basil Henson, Dins-

dale Landen & Cherie Lunghi. Directed by Michael Bogdanov. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

May 19. Valmouth

John Dexter directs Sandy Wilson's musical comedy, with Bertice Reading, Fenella Fielding & Doris Hare. Chichester Festival Theatre.

May 20. Hedda Gabler

Revival of Ibsen's play, with Susannah York in the title role. With Tom Bell & Tom Baker. Cambridge, Earlham St, WC2 (836 1488, cc).

May 24. Queen Christina

Miniam Margolyes plays the title role in Pam Gems's play about the 17th-century Swedish queen who was educated as a prince from the age of six. Tricycle, 269 Kilburn High Rd, NW6 (328 8626). Until June 19.

May 24. Berenice

Christopher Fettes's version of Racine's tragedy with Sheila Gish as the Queen of Palestine. Lyric Studio. Until July 3.

May 24. George & Margaret

Gerald Savory's comedy set in a quiet Hampstead home, performed by the Cambridge Theatre Company with Richard Vernon & Eleanor Summerfield. Ashcroft, Croydon, Surrey (688 9291, cc A, Bc). Until May 29.

May 25. The Jeweller's Shop

Timed to coincide with the Pope's visit to Britain, this play was written by Pope John Paul II when he was Bishop of Poland & concerns three couples & their relationships. With Hannah Gordon, Gwen Watford, John Carson & Paul Daneman. Westminster, Palace St, SW1 (834 0283, cc AmEx).

May 26. The Pirates of Penzance

Joseph Papp's Broadway musical version of Gilbert & Sullivan's comic opera. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

May 31. The Hollow

Agatha Christie's play of mystery & suspense with Jennifer Wilson & Valentine Dyall. Ashcroft. Until June 5.



Hayley Mills: previews from May 27.

June 1. Talley's Folly

Romantic story set in Missouri in 1944, about an accountant's wooing of a young girl. With Hayley Mills & Jonathan Pryce. Lyric, King St, W6 (741 2311, cc). Until July 3.

ALSO PLAYING

All My Sons

An example of a splendidly well made play that deserves its revival & has a cast to match Arthur Miller's text, in particular Colin Blakely & Rosemary Harris as the guilty businessman & the wife who cherishes a fantasy of her own. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Amadeus

Peter Shaffer's superbly managed study of envy, the Salieri-Mozart association, is revived in its

National Theatre production with Frank Finlay & Richard O'Callaghan. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Splendid acting by Rupert Everett & Kenneth Branagh. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

Anyone for Denis?

This is a topical good-tempered farce about a Prime Minister & her husband. He is played by the author, John Wells, & Helen Brammer is the PM. Whitehall, Whitehall, SW1 (839 6975, cc 930 6693).

Barnum

Its circus framework is far more interesting than the narrative of a show-business musical about P. T. Barnum, acted loyally by Michael Crawford. Palladium, Argyll St, W1 (437 7373, cc 437 2055). (Closed for a holiday break from May 31 to June 26.)

The Beastly Beatitudes of Balthazar B

J. P. Donleavy's narrative of an extrovert & an introvert is a modern exercise in elegant neo-Restoration bawdiness. Joyfully acted by Simon Callow & Patrick Ryecart. Duke of York's, St Martin's Lane, WC2 (836 5122, cc).

Beautiful Dreamer

A musical entertainment devised by Roy Hudd, based on the life & songs of the 19th-century American popular composer Stephen Foster. Greenwich, Croom's Hill, SE10 (858 7755, cc A, Bc). Until May 29.

Boogie Woogie Bubble 'n Squeak

Skirted Issue impersonate The Andrews, McGuire & Beverley Sisters, The Supremes & Three Degrees to show the image of women in popular song. Much better than the title. May Fair, Stratton St, W1 (629 3036, cc).

The Business of Murder

A taut thriller that does its duty, with Richard Todd & Derren Nesbitt. Duchess, Catherine St, WC2 (836 8243, cc). Until May 8.

Can't Pay? Won't Pay!

Dario Fo's swift & happy romp about the aftermath of a women's raid on a Milan supermarket. No play in London can be acted faster. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

Cards on the Table

There are more red herrings than usual in Leslie Darbon's adaptation of Agatha Christie's book but the play is acted ably all round. Vaudeville, Strand, WC2 (836 9988, cc).

Cats

Trevor Nunn uses stage & auditorium boldly for a curious experiment, Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London Theatre, Drury Lane, WC2 (405 0072, cc).

Children of a Lesser God

An uncannily compelling performance by Elizabeth Quinn in Mark Medoff's play about the hidden world of deafness. Oliver Cotton follows Trevor Eve on May 10. British sign translation May 6, 22, matinees. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

Educating Rita

In Willy Russell's comedy for two people, which continues a remarkably long run, Mark Kingston as the tutor—returning to the part he created—and Julia Deakin, a newcomer, as his pupil, have settled down enjoyably. Piccadilly, Denman St, W1 (437 4506, cc 379 6565).

84 Charing Cross Road

James Roose-Evans's charming dramatization of the 20-year correspondence between New Yorker Helene Hanff & Frank Doel, a London antiquarian bookseller. Rosemary Leach & David Swift furnish the happiest performances imaginable. Ambassador's, West St, WC2 (836 1171, cc).

Evita

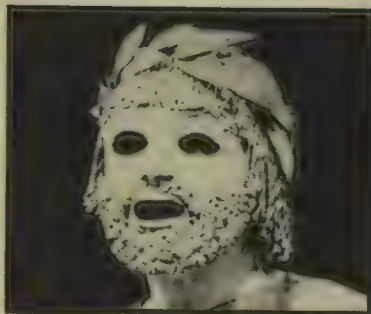
No sign of weariness yet in Tim Rice & Andrew Lloyd Webber's music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Filumena

Eduardo de Filippo's sentimental comedy of Neapolitan life, with Philip Madoc & Anne Stallybrass. Churchill, Bromley, Kent (460 6677, cc A, Bc). Until May 8.

Good

C. P. Taylor's picture of Nazi Germany in the 1930s, & the recruitment of a mild man of letters to



Masked face: Sir Peter Hall's *Oresteia*.

the SS, is ingenious but too trickily constructed, though Alan Howard's performance & the musical passages are carefully managed. Aldwych, Aldwych, WC2 (836 6404, cc 379 6233).

Hobson's Choice

Ronald Eyre's enthusiastic revival of Brighouse's comedy is loyally acted by Penelope Keith as the managing Maggie; & I have not known a better Hobson & Mossop than Anthony Quayle & Trevor Peacock. Haymarket, Haymarket, SW1 (930 9832, cc).

Knots/Bumps

The first half is a re-creation of Edward Petherbridge's programme of clowns, jugglers, musicians, actors & dancers devised from R. D. Laing's book. The second part is a clown-style entertainment created by Edward Petherbridge & Cheryl McFadden. Lyric, King St, W6 (741 2311, cc). Until May 15.

Love in Vain

The story of American blues singer Robert Johnson who escaped from a plantation at 16 & died at 26, poisoned by a jealous lover. Tricycle, 269 Kilburn High Rd, NW6 (328 8626). Until May 15.

The Mousetrap

Though now in its 30th year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

Much Ado About Nothing

Derek Jacobi & Sinead Cusack play Benedick & Beatrice in Shakespeare's patrician comedy, directed by Terry Hands. Royal Shakespeare Theatre, Stratford-upon-Avon (0789 292271, cc 0789 297129).

Noises Off

Everything that happens during Michael Frayn's farce is during the performance of another farce called *Nothing On*, a wild, helter-skelter touring business, exactly the kind of thing that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 930 0731).

No Sex Please—We're British

Good farces do not wane & this one, directed by Allan Davis, does not after 10 years, more than 4,000 performances & innumerable cast changes. Garrick, Charing Cross Rd, W2 (836 4601, cc).

Not Quite Jerusalem

Paul Kember's play set in a kibbutz, directed by Sam Walters. Royal Court, Sloane Sq, SW1 (730 1745, cc).

One Mo' Time

Jazz musical from New Orleans now with a British company. Phoenix, Charing Cross Rd, WC2 (836 2294, cc).

On The Razzle

Even if Nestroy might wonder what had happened to the text of his 19th-century Viennese farce in Tom Stoppard's free impression, I am sure he would never stop laughing. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

On Your Way, Riley

New play by Alan Plater about Arthur Lucan, creator of Old Mother Riley, & Kitty McShane. They are played by Brian Murphy & Maureen Lipman. Theatre Royal, Gerry Raffles Sq, E15 (534 0310). Until May 22.

The Oresteia

Though there have been complaints about the use of masks in Sir Peter Hall's superb production of the Aeschylean trilogy, I found almost the entire theatrical experience uncannily successful. Olivier. Until June 24.

Pass the Butler

Eric Idle's mock-thriller is primarily for addicts of Monty Python. Performances in the necessary

mood by Peter Jones, William Rushton & John Fortune. Globe, Shaftesbury Ave, W1 (437 1592, cc).

The Prince of Homburg

19th-century romantic drama by Heinrich von Kleist about a young cavalry officer seeking to reconcile duty with ideals. With Patrick Drury, Lindsay Duncan & Robert Urquhart. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Season's Greetings

Alan Ayckbourn's Christmas comedy is an intricate & engaging play for all seasons. It gives a rare opportunity to Bernard Hepton as a gently uncertain doctor & puppet-show impresario. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

The Second Mrs Tanqueray

Michael Rudman's revival of Pinero's play is finely & emotionally contrived. Felicity Kendal responds to the part of Paula, keeping every effect in the celebrated scenes & speeches. Lyttelton.

Skirmishes

Catherine Hayes's play about the bickering of two sisters across the bed of their dying mother proves, in its mood, to be a collectors' piece. Frances de la Tour is the more abrasive sister, Gwen Taylor & Anna Wing are confidently true. Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301). Until June 5.

Song & Dance

Andrew Lloyd Webber's musical, which he calls "a concert for the theatre", succeeds more surely in its second half—the dancing of Wayne Sleep & others in "Variations"—than in the rather tiresome song-cycle, "Tell Me on a Sunday", accurately though this is managed by Marti Webb. Palace, Shaftesbury Ave, W1 (437 6834, cc).

The Sound of Music

Rodgers & Hammerstein's amiable musical with Petula Clark & Michael Jayston. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc).

Steaming

Good-tempered piece by Nell Dunn about the patrons of a municipal Turkish bath united in a hopeless effort to keep the place going. Comedy, Panton St, SW1 (930 2578, cc).

Summer

The narrative is slow & sometimes tedious in Edward Bond's "European play". It is splendidly acted, however, by Yvonne Bryceland, Anna Massey & David Ryall. Cottesloe.

Summit Conference

Glenda Jackson plays Hitler's mistress, Eva Braun, & Georgina Hale plays Clara Petacci, mistress of Mussolini, in Robert David Macdonald's play set in 1941 Berlin. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

They're Playing Our Song

Tom Conti is back in this virtually two-character musical, partnered now by Sheila Brand. Some pleasant tunes by Marvin Hamlisch & a matching book by Neil Simon. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731).

True West

Brisk, farcical fantasy by American dramatist Sam Shepard about two entirely dissimilar brothers, played by Bob Hoskins & Antony Sher. Cottesloe. Until May 31.

Underneath the Arches

The exploits of the Crazy Gang, as re-born at last year's Chichester Festival, may strike some of us as an acquired taste. Still, Christopher Timothy as Chesney Allen, Roy Hudd as Bud Flanagan, & a company that affectionately carbon-copies the old Gang are getting enthusiastic houses. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0846).

The Understanding

Angela Huth's play about an elderly man & his relationships with his wife, his sisters-in-law & a young girl artist who comes to live with them. With Ralph Richardson & Celia Johnson. Strand, Aldwych, WC2 (836 2660, cc).

Cheap tickets

Half price ticket booth, west side of Leicester Square. Unsold tickets for that day's performances on sale for half price plus 50p service charge. Personal callers only, no cheques or credit cards. Mon-Sat 2.30-6.30pm, matinee days noon-2pm.

Fringe theatre

Information & box office facilities for 20 fringe theatres are available in the Criterion foyer, Piccadilly Circus, Mon-Sat 10am-5pm (839 6987, cc).

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BRIEFING

CINEMA

GEORGE PERRY

COSTI COSTA-GAVRAS makes an extraordinary American debut with a film, opening here on May 27, which so shocked the State Department that they have issued a lengthy rebuttal of its allegations. *Missing* is based on Thomas Hauser's account of how a young American, Charles Horman, was seized in the *coup* against the Chilean president, Allende, in 1973, and murdered. The implication is that he became aware of American involvement and that, with US connivance, his name was placed on a death list. Costa-Gavras shot his film in Mexico, yet makes the setting totally convincing, with tanks and fear in the streets, trigger-happy soldiery, and civilians scurrying to get indoors before curfew.

□ It's a good summer for Albert Finney. London at last sees *Shoot the Moon* (opening June 3, reviewed below) which was made by Britain's Alan Parker in northern California; while in the United States Columbia première *Annie*, their megabudget musical, due in Britain in July in which Finney plays the bald multimillionaire who adopts the celebrated, eponymous orphan. Filmgoers will relish the rare treat of hearing him sing in this spectacular film, directed by John Huston, who said that having done "dam near everything else it was time I did a musical!"

□ More good news for London: the Barbican Cinema One opens on May 5 with a revival run of Max Ophüls's film, *La Ronde*. In its day it was the most popular foreign-language film to play in Britain, opening in 1951 and staying at the old Curzon for 18 months. For some years it seemed like a lost film, as no prints were available anywhere. Times change: then it was banned totally in New York, denounced in pulpits and Sunday newspapers, and given an X certificate. Today this sex comedy rates a mere A.

□ The nearby Museum of London has been doing some remarkable work, in conjunction with the National Film Archive, rediscovering British cinema. Their shows are on Tuesdays and Thursdays at 6.10pm, and offer remarkable value for £1. Disinterred delights in May include two of the last silent films made in London, Anthony Asquith's *Underground*



Jack Lemmon and Sissy Spacek: leading the search in *Missing*.

and E. A. Dupont's *Piccadilly*, Paul Czinner's 1936 version of *As You Like It*, with a score by Walton and the first Shakespeare-on-film appearance by Olivier, who can also be seen in Tony Richardson's 1960 work, *The Entertainer*. Free programme from the Museum, EC2 (600 3699).

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

Beyond Reasonable Doubt (A)

David Yallop has adapted his book about a New Zealand *cause célèbre* in which a young farmer spent many years in prison, having been convicted of a double murder of which he was innocent. An over-zealous police inspector (played by David Hemmings) helped the evidence against him along, rendering a fair trial impossible. John Laing directs in a documentary style, but the film's structure is flawed by a hastened, garbled last reel.

Britannia Hospital (not yet certificated). Opens May 27.

Black comedy set in a London hospital on the day of a royal visit. Directed by Lindsay Anderson, with Malcolm McDowell & Leonard Rossiter.

Clean Slate (AA). Opens May 6.

French film set in Senegal in 1938, based on a novel by Jim Thompson *Pop. 1280*. Directed by Bertrand Tavernier, with Philippe Noiret, Isabelle Huppert & Jean-Pierre Marielle.

An Eye for an Eye (X)

Undercover cops in San Francisco smash a drugs ring with the aid of martial arts. Chuck Norris, who was with Bruce Lee in *Return of the Dragon*, fights a heavy in every sense, in this case a 290 lb Black Belt. Christopher Lee is a slim villain. Steve Carver directed.

I, the Jury (X). Opens May 13.

Mickey Spillane's first novel is updated—it

was first filmed in 1953. Armand Assante plays Mike Hammer, the private eye who sets out to avenge the murder of his best friend; Barbara Carrera is the voluptuous director of a sex clinic. Richard T. Heffron directed.

Laura (X). Opens May 6.

David Hamilton is like a latter-day Russell Flint, having chosen the medium of photography instead of paint to convey his devotion to & fascination with the young female form. His second film is the story of a sculptor (James Mitchell) who meets an old love & model (Maud Adams), now with husband & teenage daughter, uncannily a replica of her mother all those years ago. James Ferman, the Censor, was concerned that Dawn Dunlap, who plays this role, may have been under 16, thus rendering the chastely depicted love scene an illegal act, even though the film was made in France.

Missing (AA). Opens May 27.

Sissy Spacek gives an exceptional performance as a frightened yet defiant wife whose husband has disappeared in the aftermath of a military coup; Jack Lemmon, while clearly motivated with the best intentions in his portrayal of her father-in-law—at first a naïve, God-fearing American citizen, who becomes disillusioned & shattered by the duplicity he encounters—is handicapped by an over-familiar screen persona. Costa-Gavras directed. (See introduction.)

No Mercy, No Future (uncertificated). Opens May 6.

An uncompromising study of a female schizophrenic in Berlin, this film, directed by Helma Sanders-Brahms, is based on the writings of a girl who suffered the harrowing experiences shown, & the rejection of society. She is played by Elisabeth Stepanek.

Road Games (AA). Opens May 12.

An Australian film angled for the inter-

national market, with Stacy Keach as a poetry-spouting truck driver who, in the course of heaving a meat cargo from Melbourne to Perth across the desolate Nullabor, tussles with an itinerant killer who specializes in girl hitch hikers. Jamie Lee Curtis is a feisty potential victim. In case the homage is overlooked, director Richard Franklin has seen to it that she is called "Hitch". Alas, the portly master of suspense would have at least given the plot the semblance of believability, & some better jokes.

Pennies from Heaven (AA). Opens May 20. Dennis Potter's nine-hour TV serial becomes a two-hour movie, & moves across the Atlantic to Depression Chicago. Ken Adam's sets evoke the 1930s of Edward Hopper, Reginald Marsh & Walker Evans, & the musical fantasies, the spirit of Busby Berkeley & Hermes Pan. But director Herbert Ross allows the dialogue sequences to run flat. It is a brilliantly original film, in which a philandering travelling salesman (Steve Martin) destroys the career of a spinsterish schoolteacher (Bernadette Peters) & is hanged for a murder he didn't commit. As a *leitmotiv* to the squalor of their existence the characters dream & mime the optimistic songs of the time.

Shoot the Moon (AA). Opens June 3.

Alan Parker has made a brilliant film about a foundering marriage in Marin County, with Albert Finney as a gifted but emotionally unstable writer ditching Diane Keaton for a younger but shallower woman (Karen Allan). Passion exudes from Bo Goldman's script, Finney & Keaton's performances & Parker's confident direction.

An Unsuitable Job for a Woman (not yet certificated). Opens May 13.

Pippa Guard plays a woman detective in a thriller from the P. D. James novel; Chris Petit directs.

ALSO SHOWING

Absence of Malice (A)

Press ethics are discussed in Sydney Pollack's film, which has Paul Newman named as the object of a federal investigation into a union leader's disappearance. Sally Field is the reporter who does not realize that what is accurate need not be true.

The Animals Film (AA)

Documentary narrated by Julie Christie about the misuse of animals by man. Directed by Victor Shonfeld.

The Beads of One Rosary (A)

This Kazimierz Kutz work in which an old man battles the bulldozers to remain in his old home is one of the best recent Polish films.

The Boat (AA)

Courageous, uncompromising German film, showing life aboard a wartime U-boat in the North Atlantic. Wolfgang Peterson has directed what is probably the first objective look at the Second World War from Germany.

The Border (X)

Tony Richardson's foray into Peckinpah territory disappoints, although Jack Nicholson delivers a well-controlled performance as an El Paso immigration cop driven into the prevailing corruption by a spendthrift wife.

Buddy, Buddy (AA)

Billy Wilder's direction of Walter Matthau & Jack



Pia Zadora: sex bomb in *Butterfly*.

TRAVEL AND CRUISING

BY UNION LLOYD



From the letters and enquiries I am receiving I have noticed a great deal of interest in our programme CASTLES IN CASTILE.

Castile is the core and heartland of Spain, a mainly mountainous area stretching from Salamanca in the west to Cuenca in the east with the modern capital city of Madrid in its centre. During our tour we visit in depth El Prado Museum and the Royal Palace in Madrid and many of Spain's most splendid towns and cities: Avila—Segovia—Valladolid—Salamanca—El Barco de Avila—Toledo and Cuenca.

Those who have already been in Castile and are familiar with this area will be pleased to know that for the first time we are operating a programme entitled A DIFFERENT LOOK AT SOUTHERN SPAIN. By special permission we shall be privileged to visit the wildlife Reserve of Donana, a lowland haven for countless thousands of Northern Europe's migratory birds as well as for much native Iberian flora and fauna. The tour will take us from Madrid to the most interesting parts of Andalusia: Ubeda—Cazorla—Baeza—Cordoba—Carmona—Seville—Coto de Donana—Mazagon—Jerez de la Frontera—Marbella—Antequera and Granada.

Accommodation throughout both our programmes will be largely in "Paradores", government owned hotels, mostly converted from, or constructed in old monasteries, castles and other buildings of historical importance.

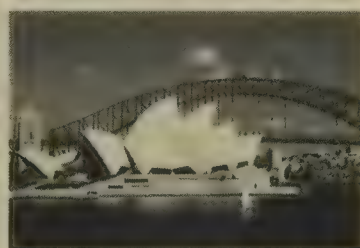
Departures from London will be on October 10 and 24 and this being one of the best periods of the year for visiting these areas, I would recommend booking as far in advance as possible. I will be pleased to send you a colour brochure with full details about these tours.

Cruising to the Heart of the French Wine Country

On August 27 the superb *Royal Viking Sky* will sail from Southampton for a 15-day cruise to Western Europe. One of the attractions of the cruise is perhaps its unusual itinerary. This will interest many of those travellers who wish to stay a little closer to home whilst still benefitting from the enjoyment of an ocean journey aboard a great cruise liner. Wine lovers will be delighted to spend nearly two full days in Bordeaux. Special visits will be arranged to the surrounding vineyards of Medoc, St. Emilion, Pomerol and Sauternes—the heart of the French Wine Country. The complete itinerary takes us to Lisbon—Vigo—Bordeaux—Cherbourg—Plymouth—Guernsey and Hamburg to return on Prins Ferries to Harwich. Limited space is still available, so if you are interested in joining this marvellous cruise please let us know fairly soon.

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T. Wanguemert



Sydney Opera House

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Lemmon would once have been unmissable, but those days are gone. Matthau is a hotel hitman. Lemmon a wimp in the next room bent on suicide. The pace is pedestrian & the plot antique.

Butterfly (X)

Pia Zadora as a pubescent sex-bomb in a James M. Cain story about greed, lust & incest in the Nevada hills in the 1930s. Orson Welles overwhelms his scenes as a small-town judge.

Celeste (AA)

The last eight years in the life of Marcel Proust as seen by his housekeeper, Celeste Albaret. Percy Adlon directs Jürgen Arndt as Proust & Eva Mattes as Celeste.

Continental Divide (A)

John Belushi as a tough city columnist falls in love with Blair Brown, a reclusive ornithologist in the Rockies. Lawrence Kasdan scripted this attempt at a Tracy-Hepburn comedy, with Michael Apted directing.

Death Wish II (X)

Michael Winner reprises his most successful film, with Charles Bronson once again the self-appointed scourge of muggers & rapists, but now in Los Angeles instead of New York.

Evil Under the Sun (A)

Agatha Christie plots usually have an assortment of characters in an isolated spot, all of whom have a motive for the murder of one of their number, with Poirot unravelling the tangle. Set on a Mediterranean island, this has a great cast (Ustinov, Rigg, Maggie Smith, etc) & superb 30s costumes by Anthony Powell. Guy Hamilton shot it close to his Majorcan home.

Fort Apache the Bronx (A)

Paul Newman facing intractable problems of urban squalor & out-of-hand crime in a police exposé, directed by Daniel Petrie.

The Gods Must Be Crazy (A)

Slapstick comedy about a bushman from the Kalahari & a Coca-Cola bottle, worshipped by his tribe. A South African/West Indian co-production directed by Jamie Uys.

The Grass is Singing (A)

Inspired acting by Karen Black as Doris Lessing's lonely town woman driven insane after her marriage to a failing up-country farmer, played by John Thaw. Directed by Michael Raeburn.

Halloween II (X)

What happened the rest of the night, as the indestructible fiend of John Carpenter's first film continued to kill his way through a small town. Unfortunately Rick Rosenthal's direction is less subtle.

I Live in Fear (A)

First British showing for a Japanese film made by Akira Kurosawa in 1955 about an elderly foundry-owner who decides to move his whole family to Brazil in case of nuclear war.

The Inquisitor (AA)

French film, directed by Claude Miller, with Lino Ventura trying to solve a murder. With Michel Serrault & Romy Schneider.

It Hurts Only When I Laugh (AA)

Marsha Mason & Kristy McNichol in Neil Simon's *The Gingerbread Lady* reworked for the screen, in which an actress mother comes up against her long-estranged daughter.

Lola (AA)

Rainer Werner Fassbinder's latest is a semi-remake of *The Blue Angel* now set in the Germany of Dr Adenauer. Barbara Sukowa plays the social-climbing, cabaret-singing prostitute.

Mad Max 2 (X)

Engaging Australian fantasy that is better than its original. Set years after the oil wars, civilization is reduced to a handful of opposing tribes battling for the last drops left to power the remnants of the lost automotive age, with Mel Gibson as superhero. George Miller directed it.

On Golden Pond (A)

Hang out the Kleenex for the Oscar-winning pairing of Henry Fonda & Katherine Hepburn, with the bonus of Jane Fonda as their daughter, in Mark Rydell's adaptation of Ernest Thompson's sentimental play about a grouch & his devoted wife's last summer at their lakeside hideaway.

Passione d'Amore (AA)

Ettore Scola's 1860s romantic yarn laced with sardonic humour, in which a cavalry officer (Bernard Giraudeau) is the subject of an infatuation by his commanding officer's cousin (Valerie d'Obici).

Priest of Love (AA)

Ian McKellen as D. H. Lawrence, Janet Suzman

as Frieda, with Ava Gardner, Penelope Keith & John Gielgud in support. Though Christopher Miles filmed it in many authentic Lawrentian locations, the result is worthy but uninspired.

Prince of the City (X)

Sidney Lumet's long, impressive film with Treat Williams as a narcotics detective who decides to blow the whistle on his colleagues & confess to corruption, with tragic consequences.

Quest for Fire (AA)

Life on Earth 80,000 years ago, as prehistoric *homo sapiens* learns that fire is the first step towards civilization. Jean-Jacques Annaud directed, Gérard Brach wrote the screenplay, with primitive words invented by Anthony Burgess.

Ragtime (AA)

Milos Forman's version of the E. L. Doctorow best seller is occasionally stiff & disconnected. James Cagney returns as the tough New York police commissioner who dominates the last half-hour, but a subplot with Norman Mailer as architect Stanford White & Elizabeth McGovern as Evelyn Nesbit, the showgirl who is his downfall, is of greater interest.

Reds (AA)

Warren Beatty's long (199 minutes) biography of Jack Reed, the American witness of the Russian revolution, is a touching love story dressed as an epic, but Diane Keaton is less convincing as Louise Bryant, barely suggesting why Eugene O'Neill (Jack Nicholson) should compete for her. Beatty's homage to David Lean is apparent in the setpieces of an impressive film.

Roar (A)

Ferocious creatures of the wild romp like domestic cats among the humans in this amazing film, shot mostly on Noel Marshall and Tippi Hedren's Californian ranch, standing in for Africa.

The Secret Policeman's Other Ball (AA)

The film record of last year's Amnesty International benefit at Drury Lane, with Rowan Atkinson, Billy Connolly, the Police, & Pamela Stephenson taking her clothes off. Will be of great sociological interest 25 years hence.

Sharky's Machine (X)

Burt Reynolds stars & directs in this foray into Clint Eastwood's milieu as a tough cop in Atlanta exposing a vice king (Vittorio Gassman). He becomes obsessed with an expensive, English-accented hooker (Rachel Ward) & loses two fingers through torture.

Taps (AA)

George C. Scott plays a seasoned general who heads a military school. His obsession with honour runs counter to the proprietors who want to turn the place into a housing estate. The boys, led by Timothy Hutton, seize it & begin a doomed siege. Harold Becker's film suffers from not telling us whose side he is on.

Venom (AA)

Nicol Williamson as a top Scotland Yard anti-terrorist specialist copes with a Belgravia siege in which a child's kidnappers find that there is a deadly black mamba loose in the house. Piers Haggard directed.

Victor/Victoria (AA)

Julie Andrews as a female impersonator? Blake Edwards tries, but fails to pull off, an outrageous farce set in 1930s Paris, with Robert Preston as an ageing queen who turns entrepreneur, with Julie as his unlikely cabaret star.

Whose Life is it, Anyway? (AA)

Brian Clark's play about a quadriplegic who would rather die than face a lifetime as a hospital exhibit, with John Cassavetes as the doctor pitting his will against him. Richard Dreyfuss seems far too alive to want to abandon living. John Badham directed.

Winter of Our Dreams (X)

Judy Davis, of *My Brilliant Career*, plays a contrasting part as a waif-like Kings Cross (Sydney) hooker who becomes involved with the charming but insensitive old boyfriend of her dead housemate & follows her along the same path. Bryan Brown also gives a powerful performance.

Certificates

U = passed for general exhibition
A = passed for general exhibition but parents are advised that the film contains material that they might prefer under-14s not to see

AA = no admittance under 14

X = no admittance under 18



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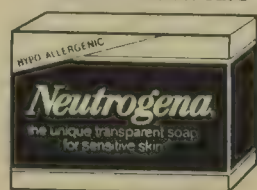
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BRIEFING

TELEVISION JOHN HOWKINS

BY APRIL 26 Israel is supposed to have withdrawn from Sinai in the final act of the Camp David agreement. It is a difficult time for both sides. To help us understand the conflicting claims David Elstein of Thames TV has produced *The Longest War* (ITV). The series opens on May 18 with *The Palestinians*—partly a historical account, partly a topical investigation—asking, simply, who are they? The second programme, *Diplomacy*, (May 25) puts Israel in the context of super-power foreign (and domestic) policy. *The Warlords of Lebanon* (June 1) investigates the disintegration of that once prosperous country. David Elstein, a former editor of *This Week*, and his team (including Richard Broad, Udi Eichler, Taylor Downing and Greg Lanning) rate exceptionally high in the TV league tables, not least for their previous work in the Middle East. Their films should be authoritative and revealing, and not without passion.

□ Unemployment is a selective virus, attacking some kinds of people more than others. Ken Loach's film, *Looks and Smiles*, on May 19 (ITV), shows its effects on two Sheffield teenagers who leave school and cannot get a job. Ken Loach, together with writer Barry Hines and cameraman Chris Menges (the same team who made *Kes* and *The Gamekeeper*) has told a very human story that adds up to a very political film. It has immediate relevance in contemporary Britain.

□ The Pope arrives at Gatwick on May 28 on a hectic six-day visit. Both BBC and ITV will provide coverage of all the major events and practically all the minor ones and the BBC has a number of special programmes including *The People's Pope*, an interview with Norman St John Stevas. The Pope is doing so much, and at such high speed, that BBC and ITV have had to sink their rivalry and agree to share cameras and feeds. It is a highly appropriate touch of televisual ecumenism.

THE MONTH IN VIEW

Programme previews carry details of dates and channel only. Transmission times are not available when the *ILN* goes to press.

May 1. *Jerusalem's Army* (ITV)

A historical account of unemployment in the last 200 years told through interviews, songs, diaries, newspaper clippings, cartoons & archive film. The out-of-work, like the poor, are always with us & this imaginative essay shows that attitudes have not changed much.

May 1. *Mastermind Champions* (BBC1)

Winners of the 10 annual competitions held so far come together for a 10th anniversary contest. The semi-finals are on May 1 & 2, & the final on May 3. Test your wits; or just admire.

May 1. *Dynasty* (BBC1)

Torrid "sex & oil" series from Lorimar Productions who also made *Dallas*. The baddy of this so-called family series is Fallon Carrington (the old man's daughter) who is reputed to have no redeeming quality whatsoever.

May 2. *Nye Bevan* (BBC1)

How best to portray Aneurin Bevan? Author Paul Ferris has chosen to focus on the mercurial Welshman's resignation from the Cabinet in 1950 when the government's rearmament policies were cutting social services, & on his subsequent decision in 1957 to accept the party's views because he wanted to stay in the Shadow Cabinet. His 90-minute play is set at the 1957 party conference in Brighton with flashbacks to Wales & elsewhere. Bevan is played by John Hartley who was nicknamed Nye as a boy because he so resembled Bevan in appearance.

May 3. *What Churchill Said to Me* (BBC2)

Frankie Howerd's new series; he's a batman in the wartime Cabinet Office. You'd be right to think Churchill's voice sounds authentic. It is the man himself, on tape.

May 3. *Jean-Michel Jarre: The China Concerts* (ITV)

The Frenchman was the first Western pop musician to be invited to China where he played four concerts in Peking & Shanghai. His electronic synthesizers enthralled the Chinese musicians, who joined him on stage, & the audiences, too. If Mrs Jarre looks familiar as they stroll through the streets, it's because she is Charlotte Rampling.

May 4. *Whicker's World: The First Million Miles* (BBC1)

After ITV's celebrations come the BBC's six programmes with Alan Whicker replaying bits of his best early stuff for *Tonight & Whicker* including



John Hartley as Nye Bevan: May 2.

the classic *Death in the Morning*, about the Quorn hunt, & interviews with William Randolph Hearst & El Cordobés. There is as well a touching interview about divorce with a tearful Robin Douglas-Home.

May 8. *Visiting Day* (ITV)

An intriguing rock musical written & performed mostly by young people in Manchester. It is not, however, a student piece. This story of Chris, a 17-year-old boy who is led astray, gets entangled in crime & is sent to a psychiatric ward, where he is often visited by his friend Rachel, is memorable & highly professional. The composer, Kevin Malpass, has been hailed as the next Andrew Lloyd Webber; look out, too, for Claire Moore & Graham

Fellows in the leading roles.

May 8. *Cannon & Ball* (ITV), a new series with Tommy Cannon & Bobby Ball.

May 9. *Joseph Papp* (ITV)

Melvyn Bragg interviews the Broadway producer of *Hair*, *A Chorus Line* & the new *Pirates of Penzance*. It is followed by a session with James Galway.

May 9. *The London Marathon* (BBC1) for arm-chair joggers.

May 10. *Human Brain* (BBC2)

Producers Dick Gilling & Robin Brightwell hope their seven-part series will accomplish for the brain what Jonathan Miller's *The Body in Question* did for flesh & blood: make us think a bit about ourselves. They start with consciousness. Try this: if my brain was removed to the other side of the room, but still properly connected to my body with nerves, veins, etc, where would I be?

May 11. *International Young Musicians* (BBC2)

After the national contest this European event, also held in Manchester, brings together hopeful teenagers from the UK, Austria, France, West Germany & Scandinavia.

May 14. *Status Quo* (BBC1)

The headline writers will have fun ("The Prince Goes Pop") with this live relay of the Prince of Wales's presence at Status Quo's 20th-anniversary charity performance from Birmingham's National Exhibition Centre. After some dismal flops & one banned record ("Almost But Not Quite There") the group is now a worldwide moneyspinner.

May 16. *Werner Herzog* (ITV)

German film-maker Werner Herzog made his reputation (& put Germany's new wave on the map) with *Aguirre*, *Wrath of God*, filmed up the Amazon in 1969. Ten years later he went back to film *Fitzcarraldo*, the story of an Irish adventurer who built an opera house in the jungle. The making of the film was an epic in itself. Mick Jagger & Jason Robards were among those who spent time in deepest jungle before being written out. In this *South Bank Show* Herzog talks about *Fitzcarraldo* & his many other earlier films.

May 16. *The Biggin Hill Air Fair* (BBC1)

Displays by old and new planes.

May 18. *Curious Giants* (ITV)

Desmond Morris finishes his story of the human race with some questions about modern technology & the problems of over-population, nuclear weaponry & what he calls "social discontent". But he is optimistic that mankind's unique success story will continue.

May 18. *The Longest War* (ITV)

See introduction.

May 19. *The Chelsea Flower Show* (BBC2)

Coverage of the flowers, the royal visit (May 17), and the members' day (May 18). Once the flowers are set up, producer Mike Lumley reckons to start filming as soon as it gets light, so look close & you might see the dew.

May 19. *Frost in May* (BBC2)

Not garden blight but David himself with a four-part topical series.

May 19. *Looks & Smiles* (ITV)

Ken Loach's new film shows the effects of unemployment on two likeable Sheffield teenagers who leave school & cannot get a job. One boy joins the army; the other meets a girlfriend who gives him good advice.

May 20. *The Dimpleby Lecture* (BBC1)

Dr Garret Fitzgerald, former Prime Minister of Eire, gives his views on Anglo-Irish relations to an invited audience at the Royal Society of Arts. This is the 10th of the lectures, last year's having been called off in the wake of the E. P. Thompson controversy.

May 23. *Writers & Places* (BBC2)

This series, which has had some notable successes in getting writers to talk about their favourite places, is now looking further afield & the new combinations are ambitious if not immediately appealing. After Jan Morris on Wales (& she is good anywhere) there are Mordecai Richler on Montreal & Maxine Hong Kingston on Stockton, California. Then Shiva Naipaul talks about Trinidad.

May 30. *It's My Pleasure* (BBC2)

The writers are the subject in this new series, based at the Lyric Theatre, Hammersmith. Roy Hattersley talks about Philip Larkin, Alan Price about George Orwell & Diana Quick about Dorothy Parker.

FRANK KEATING

THAT JAMBOREE OF JOG, the London Marathon, is now firmly fixed in the calendar, having surprised even the optimistic organizers by its overwhelming first-time success last year. On May 9 this zany festival for eccentrics and masochists will attract 18,000 determined amateurs, as well as a few athletes and, to judge by last year, up to one million spectators will turn out to cheer along the 26 mile route from Blackheath to Westminster. As the old-style theatre bills would have had it—"This will run and run".

□ For the footballers and rugby players it is the end of their long wintry slog, and they ring down the curtain with traditional revels at their respective London shrines. On May Day, North comes South for the Rugby League Cup final, which remains as folksy and wholesome a festival as when the match first daringly came to Wembley over half a century ago. Some see it, a touch patronizingly, as a working-class jamboree—while on the same afternoon, west across the Thames, congregate the middle-classes in their check caps and tweeds to celebrate their Rugby Union Cup final at Twickenham. This latter, and newer, event has yet to summon anything like the fervour of the Wembley showpiece which, in all the Stadium's year, is matched only by soccer's FA Cup final held on May 22.

□ The now regular opener at Lord's is between the MCC and the champion county, in this case Nottinghamshire, and it will do everybody good to see the ebullient Derek Randall back at headquarters. His presence might even take the minds of cricket-lovers off other matters, for the game has hardly had a restful winter politically—and the summer could be even more tiresome yet to those who ask for nothing more of their pastime than to doze in a deck-chair's gentle curve and hear the soft pock of ball on bat. Even the planned tours this summer by India (scheduled to make their first appearance at Lord's on May 19, and at the Oval on June 4) and Pakistan were still shrouded in doubt and debate through the spring.

□ Debate and doubt of a less militant nature overwhelms the whole nation all through the month. Who will win the Derby? The crescendo of speculation reaches its peak on Epsom Downs on June 2. It remains, as it has done for over two centuries, the Londoners' day out—with lavender for luck, open-top buses, jellied eels, the fun of the fair—and most every grandma's 50p on Lester P!

HIGHLIGHTS

ATHLETICS

May 9. **Gillette London Marathon**, start Blackheath, SE3; finish Westminster Bridge, SW1.

May 30, 31. **UK National Championships**, Cwmbran, Gwent.

First real formguide for the major events of the summer—the European Games & the Commonwealth Games. Has Oveti's leg recovered? Is Coe as miraculous as ever? Have the likes of Smallwood & Macdonald really got it? What unknowns will suddenly reach fame?

BADMINTON

Thomas Cup: World Men's Team Championships: May 10, 11, Tie A: Denmark v winners of Pan American zone, Huddersfield Sports Centre, W Yorks; May 12, 13, Tie B: England v Malaysia, Gloucester Leisure Centre, Glos; May 14, 15, Semi finals: China v winners of Tie A, Guildhall, Preston, Lancs; May 16, 17, Indonesia v winners of Tie B, Aston Villa Sports Club, Birmingham; May 20, 21, Final, Albert Hall, SW7.

BOXING

May 7. **George Wimpey/ABA National Championships**, Wembley Arena, Middx.

CRICKET

May 1. **MCC v Notts**; May 19, v India. Lord's.

May 5. **Lavinia, Duchess of Norfolk's XI v India**, Arundel.

June 2, 4. **Prudential Trophy, England v India**; June 2, Headingley; June 4, The Oval.

(BH)=Benson & Hedges Cup, (JP)=John Player League, (SC)=Schweppes Championship.

Lord's: Middx v Essex (SC), May 5-7; v Northants (SC), May 12-14; v Somerset (BH), May 15; v Notts (JP), May 23; v Glamorgan (BH), May 27; v Sussex (SC), May 29, 31, June 1; v Essex (JP), May 30; v Derbys (SC), June 2-4.

The Oval: Surrey v Kent (SC), May 5-7; v Essex (BH), May 8; v Kent (JP), May 9; v Sussex (BH), May 22; v Leics (JP), May 30; v Hants (SC), June 5, 7, 8.

CYCLING

May 23-June 5. **Milk Race**; May 23, time trials;



ADRIAN MURRELL

Derek Randall: opening the season at Lord's.

May 24, start Bournemouth, Dorset; June 5, finish Blackpool, Lancs.

Twenty-fifth anniversary of one of sport's longest established & best organized sponsorships. Heads down for a round-Britain whizz that starts in genteel Bournemouth & ends at cheery Blackpool where the winner, usually a Continental, is contracted to celebrate with a pinta.

EQUESTRIANISM

May 1-3. **Kerrygold International Showjumping**, Hickstead, Nr Haywards Heath, W Sussex.

May 12-16. **Royal Windsor Horse Show**, Windsor Great Park, Berks.

May 28-30. **Windsor Horse Trials**, Windsor Great Park.

May 28-30. **Famous Grouse Scotch Whisky Driving Trials**, Scone Palace, Perth, Tayside.

May 29-31. **Incheape International Dressage Championships**, Goodwood, W Sussex.

June 2-5. **Royal Bath & West Show**, Shepton Mallet, Somerset.

June 3-6. **Bramham Horse Trials & Yorkshire County Fair**, Bramham Park, Nr Wetherby, W Yorks.

FOOTBALL

May 8. **FA Vase final**, Wembley Stadium, Middx.

May 15. **FA Trophy final**, Wembley Stadium.

May 22. **FA Cup final**, Wembley Stadium.

Home internationals:

May 24. **Scotland v Wales**, Glasgow.

May 25. **England v Holland**, Wembley Stadium.

May 27. **Wales v Northern Ireland**, Cardiff.

May 29. **Scotland v England**, Glasgow.

With three British teams qualified for the World Cup finals in Spain next month, soccer's season scarcely ends this year. Wales, who miss out on the fiesta, will test Scotland & Northern Ireland; & in Glasgow, England & Scotland will, they both hope, be indulging in a dress rehearsal for the very World Cup final itself. Then they'll be packing for the great adventure—or monumental bore, as half the nation's tele viewers would have it.

London home matches:

Arsenal v West Ham United, May 1; v Southampton, May 15.

Charlton Athletic v Watford, May 1; v Bolton Wanderers, May 15.

Chelsea v Orient, May 5; v Luton Town, May 8.

Crystal Palace v Barnsley, May 1; v Newcastle United, May 15.

Fulham v Reading, May 1; v Preston North End, May 15.

Millwall v Chesterfield, May 4; v Portsmouth, May 8.

Orient v Rotherham United, May 1; v Oldham Athletic, May 15.

Queen's Park Rangers v Bolton Wanderers, May 1; v Cambridge United, May 15.

Tottenham Hotspur v Swansea City, May 5.

West Ham United v Sunderland, May 4; v Manchester United, May 8.

Wimbledon v Walsall, May 4; v Bristol City, May 8.

GOLF

May 1, 2. **Lytham Trophy**; Royal Lytham & St Anne's GC, Lancs.

May 13-16. **Martini International**, Lindrick, S Yorks.

May 18-22. **English Ladies' Closed Amateur Championship**, Brancepeth Castle GC, Co Durham.

May 28-31. **Sun Alliance PGA Championship**, Hillside, Southport, Merseyside.

May 31-June 5. **Amateur Championship**, Royal Cinque Ports GC, Deal, Kent.

GYMNASTICS

May 2. **Thames Television Junior Gymnast of the Year**, Wembley Arena.

May 14-16. **British Women's Championship finals**, Huddersfield, W Yorks.

HORSE RACING

May 1. **2,000 Guineas Stakes**, Newmarket.

May 3. **Royal Doulton Hurdle**, Haydock Park.

May 11. **Musidora Stakes**, York.

May 12. **Mecca-Dante Stakes**, York.

May 13. **Yorkshire Cup**, York.

May 15. **Lockinge Stakes**, Newbury.

June 2. **Derby Stakes**, Epsom.

June 3. **Coronation Cup**, Epsom.

June 5. **Oaks Stakes**, Epsom.

MOTORCYCLE RACING

June 5, 7, 9, 11. **International TT Races**, Douglas, Isle of Man.

POLO

June 1-6. **Queen's Cup**, Smith's Lawn, Windsor, Berks.

ROWING

May 29, 30. **Nottinghamshire International Regatta**, Holme Pierrepont, Nottingham.

RUGBY

May 1. **Rugby League State Express Challenge Cup final**, Wembley Stadium.

May 1. **John Player Cup final**, Twickenham.

May 8. **Middlesex County Seven-a-Side finals**, Twickenham.

Though officially the Rugby Union season rings down its curtain the week before at Twickenham, this good-natured, traditional knockabout & knockout tournament is still regarded by many as the season's most hale & hearty farewell. Have a jolly big breakfast, though: the beer flows at more breathless pace than even the rugger.

SNOOKER

Apr 30-May 16. **Embassy World Professional Championship**, Crucible Theatre, Sheffield, S Yorks.

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CLASSICAL MUSIC

MARGARET DAVIES

TWO WREN CHURCHES, St Michael's and St Peter's in Cornhill, as well as the Merchant Taylors' Hall are the venues for concerts and recitals during the first Cornhill Festival of British Music (May 17-21). Prizewinning works for organ will be played by Gillian Weir and Allan Wicks. Details and booking form from St Michael's Vestry, Cornhill, London EC3.

□ Sándor Végh and András Schiff join forces for three concerts which will encompass all Beethoven's violin and piano sonatas. The first, on May 5, also launches the Wigmore Summer Nights programme, a series of concerts given by distinguished singers, instrumentalists and ensembles which runs until July 31. Subscriptions are available for five or more concerts. There will also be a rare opportunity to hear all Mozart's 18 piano sonatas at the Wigmore Hall. They are played by the young Japanese pianist Mitsuko Uchida in five recitals between May 18 and June 15.

□ The English Bach Festival, which this year celebrates its 20th anniversary, opens on May 14 with a performance of two of Bach's secular cantatas at the Banqueting House. The singers and dancers will be in period costume and the music played on baroque instruments. There will also be concerts devoted to the music of Handel, Couperin and Stravinsky.

□ The concert given by the King's Singers at the Barbican on May 1 marks the 14th anniversary of their London début. These six, one-time choral scholars of King's College, Cambridge, whose virtuosity in every kind of music from madrigals to rock has taken them all round the world, will give 12 further concerts in Britain.

CONCERT AND RECITAL GUIDE

ALBERT HALL

Kensington Gore, SW7 (589 8212).

May 2, 7.30pm. **Hungarian State Symphony Orchestra**, conductor Jando; Janos Ferencsik, piano. Kodaly, Dances from Galánta; Tchaikovsky, Piano Concerto No 1; Brahms, Symphony No 1.

May 5, 7.45pm. **London Philharmonic Orchestra**, conductor Krips; Nicholas Bush, horn. Haydn, Symphony No 73 (Hunt); Beethoven, Contredanses 1 & 2; Mozart, Horn Concerto No 4; Suppé, Overture, Poet & Peasant; Lehár, Gold & Silver Waltz; Strauss, Polkas; Waldeufel, The Skaters Waltz; Offenbach, Overture, Orpheus in the Underworld.

May 9, 7.30pm. **New Symphony Orchestra**, conductor Tausky; Anthony Goldstone, piano. Grieg, Peer Gynt Suite No 1; Rachmaninov, Piano Concerto No 2; Rimsky-Korsakov, Scheherazade; Borodin, Polovtsian Dances from Prince Igor.

May 16, 7.30pm. **Daniel Barenboim**, piano. Beethoven, Sonatas in E minor Op 90, in A major Op 101, in B flat major Op 106 (Hammerklavier).

May 23, 7.30pm. **New Symphony Orchestra, Band of the Scots Guards**, conductor Reynish; Allan Sternfield, piano. Tchaikovsky, Piano Concerto No 1, Suites from The Nutcracker & Swan Lake, Overture 1812 with cannon & mortar effects.

May 29, 31, 7.30pm. **Philharmonia Orchestra**, director Muti; conductor Sawallisch; Youri Egorov, piano. May 29, Beethoven, Leonora Overture No 2, Piano Concerto No 5, Symphony No 5 (Emperor); May 31, with **Philharmonia Chorus**, Beethoven, Overture, Adagio & Finale from Prometheus, Choral Fantasia, Symphony No 3 (Eroica).

BANQUETING HOUSE

Whitehall, SW1 (Tickets from English Bach Festival, 15 South Eaton Pl, SW1, 730 1456).

May 14, 8pm. **English Bach Festival Baroque Ensemble & Dancers**; Judith Rees, soprano; Richard Martin-Oliver, counter-tenor; Brian Parsons, tenor; Richard Wigmore, bass. Bach, Hercules at the Crossroads, The Peasant Cantata.

May 15, 7.30pm. **English Bach Festival Baroque Ensemble & Dancers**. Dinner with divertissement: music by Bach, Handel & Rameau performed by musicians & dancers in period costume.

BARBICAN CENTRE

Silk St, EC2 (628 8795, cc 638 8891).

May 1, 8pm. **The King's Singers**. Bach to Bacharach, madrigals to jazz.

May 2, 7.30pm. **English Chamber Orchestra**, conductor Del Mar; Cristina Ortiz, piano. Mozart, Eine kleine Nachtmusik, Piano Concerto No 23, Symphony No 40.

May 5, 8pm. **English Chamber Orchestra**, Philip Ledger, director & harpsichord; Michala Petri,



Mitsuko Uchida: plays Mozart's 18 piano sonatas at the Wigmore Hall.

recorder. Boyce, Symphony No 5; Bach, Harpsichord Concerto in A; Sammartini, Descant Recorder Concerto in F; Mozart, Divertimento K138; Babel, Descant Recorder Concerto in C; Handel, Music for the Royal Fireworks.

May 6, 8pm. **English Chamber Orchestra**, Philip Ledger, director & harpsichord; Michala Petri, recorder. Mozart, Divertimento in D K136, Adagio & Fugue K546; Bach, Harpsichord Concerto in F minor; Vivaldi, Sopranino Recorder Concerto in C; Baston, Descant Recorder Concerto; Handel, Water Music Suite.

May 13, 20, 1pm. **Allegri String Quartet**. **Beethoven string quartet cycle**: May 13, String Quartets in F Op 18 No 1, in G Op 18 No 2; May 20, String Quartets in D Op 18 No 3; in C minor Op 18 No 4.

May 19, 7.30pm. **Philharmonia Symphony Orchestra**, conductor Paita. Dvorak, Symphony No 7; Mussorgsky/Ravel, Pictures from an Exhibition.

May 22, 8pm. **City of London Sinfonia**, **Richard Hickox Singers**, conductor Hickox; Jennifer Smith, Sally Burgess, sopranos; Charles Brett, counter-tenor; Philip Langridge, tenor; Stephen Roberts, baritone. Buxtehude, Magnificat; Pachelbel, Canon in D; Bach, Motet: Singet dem Herrn, Magnificat BWV243.

May 26, 7.30pm. **Chelsea Opera Group Orchestra & Chorus**, conductor Braithwaite; Jill Gomez, soprano; Sten Sjøstedt, tenor; Neil Howlett, baritone. Verdi, Otello (concert performance).

May 27, 7pm. **London Bach Orchestra**, Philip Ledger, director & harpsichord; Averil Williams, Paul Davies, flutes; Tess Miller, oboe; Michael Laird, trumpet; Bernard Partridge, Perry Hart, David Woodcock, violins; Adam Skeaping,

Joseph Skeaping, violas da gamba; Francis Baines, double bass. Bach, Brandenburg Concertos Nos 1-6.

May 30, 7.30pm. **London Symphony Orchestra & Chorus**, conductor Hickox; Mayumi Fujikawa, violin; Sheila Armstrong, soprano; Anne Wilkens, contralto; Anthony Rolfe Johnson, tenor; David Wilson-Johnson, bass. Walton, In honour of the City of London; Mendelssohn, Violin Concerto; Mozart, Requiem K626.

May 31, 7.30pm. **Royal Philharmonic Orchestra**, conductor Del Mar; Cristina Ortiz, piano. Beethoven, Piano Concerto No 5 (Emperor); Symphony No 3 (Eroica).

KENWOOD HOUSE

Hampstead Lane, NW3 (Tickets from GLC, County Hall, SE1, 633 1707).

May 2, 7.30pm. **Nigel Kennedy**, violin; **Peter Pettiniger**, piano. Kodaly, Adagio in C; Brahms, Sonata in D minor; Beethoven, Sonata in F Op 24 (Spring); Stravinsky, Excerpts from Firebird Suite.

May 9, 7.30pm. **Rohan de Saram**, cello. Bax, Rhapsodie Ballad; Bach, Suites Nos 6 & 3; Kodaly, Sonata Op 8.

May 16, 7.30pm. **Gervase de Peyer**, clarinet; **Gweneth Pryor**, piano. Weber, Theme & Variations in B flat; Bach/Rachmaninov, Prelude, Gavotte & Gigue from Partita in E; Brahms, Sonata No 2; Horowitz, Sonatina; Stravinsky, Three Pieces for solo clarinet; Poulenc, Sonata (1962).

May 23, 7.30pm. **Hanson String Quartet**. Mozart, String Quartet in G K387; Kodaly, String Quartet No 2; Stravinsky, Concertino for String Quartet 1920; Debussy, String Quartet in G minor.

May 30, 7.30pm. **Cécile Ousset**, piano. Beethoven, 32 Variations in C minor; Debussy, Preludes Book 2; Stravinsky, Etude Op 7 No 4; Mussorgsky, Pictures from an Exhibition.

ST JOHN'S

Smith Sq, SW1 (222 1061).

May 2, 7.30pm. **Raglan Baroque Players, London Oratory Choir**, director Kraemer; Patrizia Kwella, Susan Tyrrell, sopranos; Rowland Sidwell, tenor; Richard Jackson, baritone. Telemann, Die Tageszeiten; Vivaldi, The Four Seasons.

May 4, 7.30pm. **Schola Cantorum of Oxford, Parley of Instruments**, conductor Bolton; Monteverdi, Beatus vir, Gloria à 7; Gabrieli, motets; Cavalli, Messa Concertata.

May 5, 7.30pm. **Regent Sinfonia, London**, conductor Vass; Christopher Taylor, flute; Vanessa Scott, soprano. Handel, Arrival of the Queen of Sheba, Crudele tiranno Amor; Bach, Suite No 2; Purcell, Chaconne in G minor; Boyce, Symphony No 2.

May 10, 1pm. **Pascal Rogé**, piano. Beethoven, Sonata in D minor Op 31 No 2; Liszt, Légende No 2; St François de Paule marchant sur les flots, Les jeux d'eau à la Villa d'Este, Vallée d'Obermann.

May 13, 1.15pm. **Micaela Comberti**, baroque violin; **Nigel North**, lute & theorbo. Mattei, D. Purcell, Biber, Fontana, Marini, suites & ayres for violin & continuo; Kapsberger, Piccinini, music for theorbo.

May 17, 1pm. **Chilingirian String Quartet**. Britten, Quartet No 3; Haydn, Quartet in D Op 76 No 5.

May 18, 7.30pm. **Lontano Ensemble**, conductor de la Martínez; Stephen Varcoe, baritone. Gerhard, Leo; Clarke, new work; Feibel, Charivari; Schönberg, Serenade Op 24.

May 19, 7.30pm. **Wren Orchestra**, conductor Handley; Nigel Kennedy, violin. Bliss, Music for Strings; Mendelssohn, Violin Concerto; Reger, Variations & Fugue on a theme by Mozart.

May 20, 7.30pm. **William Byrd Choir**, conductor Turner. Music for Ascension Day; Victoria, Motet & Mass Ascendens Christus; Byrd, Ascension Proper; Gibbons, O clap your hands, O God the King of Glory.

May 24, 1pm. **Hakan Hagegard**, baritone; **Thomas Schuback**, piano. Beethoven, Sibelius, Strauss, Schubert, songs.

May 26, 7.30pm. **English Bach Festival Baroque Ensemble**; Christopher Hiron, David Woodcock, violins; Mark Caudle, cello & gamba; David Roblou, organ & harpsichord; Gillian Fisher, soprano. Couperin, Trio from L'Apothéose de Lulli, Concert Royal No 4, Leçon de ténèbres, Pièces de clavecin (8ème ordre), L'Apothéose de Corelli.

May 27, 1.15pm. **Paul Edmund Davies**, flute; **Rachel Masters**, harp. Boccherini, Sonata in C; Fauré, Sicilienne; Tomasi, Le petit chevrier corse; Grainger, Molly on the shore; Bach, Sonata in C;

Fràncaix, Cinque Piccoli Duetti.

SOUTH BANK

SE1 (928 3191).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

May 1, 7.30pm. **Catherine Bott**, soprano; **Philip Pickett**, **Rachel Beckett**, recorders; **Tom Finucane**, theorbo; **David Roblou**, harpsichord & organ; **Anthony Pleeth**, violoncello. Scarlatti, Corelli, Telemann, first performances of unpublished cantatas, sonatas & trios. PR.

May 2, 6, 9, 27, 30. **John Lill**, piano. **Beethoven sonata cycle**: May 2, 3pm. Sonatas in F minor Op 2 No 1, in E flat Op 7, in A flat Op 26, in E flat Op 81a (Les Adieux); May 6, 7.45pm. Sonatas in E flat Op 27 No 1, in D minor Op 31 No 2, in F minor Op 49 No 1, in G Op 49 No 2, in A Op 101; May 9, 3pm. Sonatas in A Op 2 No 2, in C minor Op 13 (Pathétique), in F sharp Op 78, in E Op 109; May 27, 7.45pm. Sonatas in E Op 14 No 1, in G Op 31 No 1, in B flat Op 106 (Hammerklavier); May 30, 3pm. Sonatas in C minor Op 10 No 1, in D Op 28 (Pastoral), in G Op 79, in A flat Op 110. EH.

May 2, 3.15pm. **London Symphony Orchestra**, conductor Markevitch. Prokofiev, Symphony No 1 (Classical); Debussy, Prélude à l'après-midi d'un faune; Falla, Suite No 2 from The Three-Cornered Hat; Beethoven, Symphony No 7. FH.

May 3, 8pm. **Philharmonia Orchestra, Ambrosian Singers**, conductor Tilson Thomas; Ivo Pogorelich, piano. Debussy, Nocturnes, La mer; Chopin, Piano Concerto No 2, Andante Spianato & Grande Polonaise. FH. (Preceded by a talk by Felix Aprahamian about Debussy's Nocturnes & La mer. 5.55pm. RFH Waterloo Room. £1.)

May 4, 7.45. **Ken Sasaki**, piano. Chopin, Mazurka in A minor Op 17 No 4, Berceuse Op 57, Ballades Nos 1-4, Nocturne in G minor Op 37 No 1, Sonata in B minor Op 58. EH.

May 6, 8pm. **London Symphony Orchestra & Chorus**, conductors Abbado, Lutoslawski; Elizabeth Connell, Eva Randova, mezzo-sopranos; Philip Langridge, Dennis O'Neill, tenors; Aage Haugland, Gwynne Howell, basses. Lutoslawski, Novelette; Schönberg, Erwartung; Stravinsky, Oedipus Rex. FH. (Preceded by a talk by Witold Lutoslawski about this London première of his work Novelette. 6pm. PR. £1.50.)

May 6, 8pm. **New London Consort**, director Pickett; Catherine Bott, soprano; John Potter, tenor. El Sabio, Cantigas de Santa Maria; Codax, Cantigas de Amigo; music from the Codex Calixtinus; Planctus from the Las Huelgas MSS. PR.

May 7, 7.45pm. **London Bach Orchestra**, Philip Ledger, director & harpsichord; Bernard Partridge, violin; Tess Miller, oboe. Bach/Cornford, Ricercare from The Musical Offering; Handel, Oboe Concerto; Bach, Brandenburg Concerto No 3; Vivaldi, The Four Seasons. EH.

May 8, 7.30pm. **Philharmonia Orchestra**, conductor Judd; Philip Fowke, piano; Christophe Warren-Green, violin. Rachmaninov, Piano Concerto No 2; Vaughan Williams, The Lark Ascending; Beethoven, Symphony No 5. FH.

May 8, 7.45pm. **London Orpheus Orchestra & Choir**, conductor Gaddam; Irene Evans, Jacqueline Fugelle, sopranos; Christopher Robson, counter-tenor; James Anderson, tenor; David Wilson-Johnson, bass; Leslie Pearson, harpsichord; Ray Roberts, narrator. Purcell, The Fairy Queen. EH.

May 9, 3.15pm; May 16, 7.30pm. **London Philharmonic Orchestra**, conductor Tennstedt; Boris Belkin, violin. Brahms, Academic Festival Overture, Violin Concerto, Symphony No 1. FH.

May 9, 7.30pm. **London Symphony Orchestra & Chorus**, conductor Abbado; Faith Wilson, mezzo-soprano; Eberhard Waechter, speaker. Schönberg, A Survivor from Warsaw; Brahms, Song of Destiny; Mahler, Rückertlied; Strauss, Don Juan; Ravel, La Valse. FH.

May 10, 8pm. **Hallé Orchestra**, conductor Loughran; Iona Brown, violin. Mozart, Violin Concerto in A K219; Mahler, Symphony No 9. FH.

May 11, 7.45pm. **New London Consort**, director Pickett; **Baroque Brass of London**, director Laird; Catherine Bott, Elizabeth Lane, sopranos; Christopher Robson, counter-tenor; Joseph Cornwell, John Potter, tenors; Stephen Varcoe, baritone. Gabrieli, Monteverdi, Biber, Capello, Schmelzer, Speer, Leopold I & others. EH.

May 11, 8pm. **Philharmonia Orchestra**, conductors Rattle, Degaetani; Michael Rippon, baritone.

POPULAR MUSIC
DEREK JEWELL

No concert in the past five years delighted me more than **Ry Cooder's** at the Apollo Theatre, Victoria in November, 1980. It was the work of a man unique in popular music: an artist of skill and (more importantly) taste, whose loving infatuation with every byway of American music has led him to create a marvellously refreshing and joyful blend of country and jazz and Tex-Mex swing and blues and rock.

His return to Britain this month is bound to be memorable. He'll be at the less tasty site—the Apollo is sadly lost as a concert venue while *The Sound of Music* runs—for the Hammersmith Odeon for three shows (May 27-29), having been out in the regions earlier. Don't imagine, incidentally, that because Cooder is a kind of pop archaeologist there is anything dusty about his music.

Cooder sat at the feet of great bluesmen like Gary Davis, Huddie Ledbetter and Sleepy John Estes in his youth, learning their licks and preparing for the day when he could refashion the vibrant tradition of America's musical past. **Don McLean** has survived a decade which he began as one of the hottest new properties—because of two marvellous songs, "American Pie" and "Vincent"—but which then turned a little sour on him. His thoughtful, beautifully crafted songs did not fit too well alongside the punk-junk which has so obsessed trendy British critics in the past few years, but he has stuck to his guns and is on an upward curve again here, ending a tour with a succession of concerts in the south-east including the Royal Festival Hall (May 7) and Wembley Conference Centre (May 9).

He is another of the special ones, and I listen often to songs like "Vincent", with its sumptuous melody and sensitive lyric about Van Gogh, as well as "American Pie", still a partly unsolved allegory, full of rich images, about the rock generation of the 50s and 60s. McLean is a skilled hand at off-the-cuff quotes as well as more considered lyrics. "I see life as an unknown fall through a pinball maze," he once observed—and that has been true of his career. His song "Wonderful Baby" (which Fred Astaire also recorded) made number one in the US Easy Listening chart, yet he appeals to the rock audience as well as the MoR people.

McLean's visit is his first for two years. **Jethro Tull** have been away just as long and, like McLean, have suffered from being unfashionable in the current new-wave environment. Yet, as is the case with Genesis and Pink Floyd and other great 70s bands, their army of fans will be fighting to get tickets for this month's five concerts, including

the one at Wembley Arena (May 13). It will be a much changed Tull who play, but charismatic leader Ian Anderson will be there.

In what is a very busy month, some of the leading women singers from America will be around. **Gladys Knight and the Pips** round off a visit with concerts at the Dominion Theatre, London (May 4), and Brighton Centre (May 5). The Prince of Wales's favourites, **The Three Degrees**, test the acoustics at the Barbican Centre (twice nightly, as they used to say, on May 8 and 9) and also appear at Blazers Club, Windsor, (May 24-30). But the one I'll be hunting down is the superb jazz singer **Betty Carter**, whose rare talent is already on show at Ronnie Scott's Club and will still be available until May 6.

At the same venue the great tenor saxist **Zoot Sims** is playing from May 10 for two weeks, and equally as special is the visit to the Covent Garden jazz restaurant, The Canteen, of the brilliant jazz guitarist, **Tal Farlow** (May 3-8). He was a huge success when he paid his first call on London last year with vibesman Red Norvo, and this time he will lead his own trio.

But perhaps the most intriguing jazz event of May is the visit of an American package called **Jelly Roll Morton Live Again!** This is a faithful re-creation of Morton's Red Hot Peppers band—led by pianist **Bob Greene**—and celebrates the music of that larger-than-life hustler. The band is at the Royal Festival Hall on May 1.

For the rest, those hugely successful heavy-rockers, **Status Quo**, set a record for the Hammersmith Odeon by playing seven concerts in a row (May 3-9) to mark their 20th (yes, 20th!) anniversary; while **Judie Tzuke** comes to the end of a 39-venue tour at the same place on May 24, and the delightful "modern folk" duo, **Richard and Linda Thompson**, are at the Dominion Theatre, London, on May 5.

As for records, don't fail to try Angela Boffill's new one, "Something About You" (Arista). Her voice is beautiful—flexible, sweet, expressive and jazz-tinged—and the arrangements of Narada Michael Walden are outstanding. She could be as big as Randy Crawford one day.

And as for shows, what a delight *Guys and Dolls* at the National is. I'll forgive even some not quite good enough singing to see the glorious sets and the acting and to listen to that fabulous score again. You can hear it (not the London cast) brilliantly performed by Frank Sinatra, Bing Crosby and Dinah Shore on a re-issued Reprise Musical Repertory recording (K54113).

Maxwell Davies, Black Pentecost; Stravinsky, The Rite of Spring.FH. (Preceded by a talk by Peter Maxwell Davies about this world première of Black Pentecost. 6pm.PR. £1.50.)

May 12, 7.30pm. **Bochmann String Quartet**, Anton Weinberg, clarinet; Mozart, String Quartet in D minor K173, Clarinet Quintet K581; Brahms, Clarinet Quintet Op 115.PR.

May 12, 7.45pm. **London Sinfonietta, London Sinfonietta Chorus & Voices**, conductor Berio; Elaine Barry, Catherine Bott, sopranos; Linda Hirst, mezzo-soprano; Antony Pay, clarinet; Christopher Van Kampen, cello. Berio, Il Ritorno degli Snovidenza, Sequenza IX, Laborintus II.EH.

May 12, 8pm. **London Symphony Orchestra**, conductor Abbado; Anne-Sophie Mutter, violin. Beethoven, Violin Concerto; Ives, The Unanswered Question; Stravinsky, The Firebird.FH.

May 13, 7.45pm. **The Fires of London**, conductors Maxwell Davies, Carewe; Mary Thomas, soprano; Gregory Knowles, percussion; David Campbell, clarinet. Maxwell Davies, The Bairs of Brugh, Stedman Doubles, The Medium; Powers, Another Part of the Island.EH.

May 13, 8pm. **Royal Philharmonic Orchestra**, conductor Weller; Yefim Bronfman, piano. Rachmaninov, Piano Concerto No 3; Strauss, Also sprach Zarathustra.FH.

May 14, 7.45pm. **London Mozart Players**, conductor Aykal; Idil Biret, piano. Saygun, Concerto di camera; Mozart, Piano Concerto in B flat K595, Symphony No 40.EH.

May 16, 3.15pm. **Philharmonia Orchestra**, conductor Rattle; Ralph Kirshbaum, cello. Fauré, Pelléas et Mélisande; Dvorak, Cello Concerto; Beethoven, Symphony No 4.FH.

May 17, 7.30pm. **London Fortepiano Trio**. Haydn, Trio in A HobXV:18; Mozart, Trio in C K548; Beethoven, Trio in G Op 1 No 2.PR.

May 17, 7.45pm. **Gustav Leonhardt**, harpsichord. Bach, Prelude & Fugue in E flat BWV998, Toccata in D minor BWV913, Suite in E minor BWV996; Bach/Leonhardt, Partita in G minor BWV1004; W.F. Bach, Six Polonaises.EH.

May 17, 8pm. **Royal Liverpool Philharmonic Orchestra, Liverpool Philharmonic Choir Section**, conductor Atherton; Philip Langridge, Prince Hal; John Tomlinson, Falstaff; Felicity Palmer, Doll Tearsheet; Elise Ross, Mistress Quickly; David Wilson-Johnson, Pistol; Peter Hall, Peto; Richard Stuart, Bardolph; Michael George, Poin. Holst, At the Boar's Head, The Planets.FH.

May 18, 7.45pm. **English Bach Festival Orchestra & Chorus**, conductor Carewe; Marie Angel, soprano; Kerry Brown, contralto; Ian Caley, Harry Nicholl, tenors; Henry Herford, baritone; Richard Wigmore, bass; Rex Lawson, pianola. Stravinsky centenary celebration concert: Stravinsky, Les noces Tableaux 1 & 2, Etude pour pianola, Suite: L'histoire du soldat, Renard (staged performance with dancers).EH.

May 19, 7.45pm. **London Sinfonietta & Voices**, conductor Howarth; Pamela Smith, soprano; Linda Hirst, mezzo-soprano; Simon Grant, baritone; Christopher Van Kampen, cello. Ligeti, Melodien, Cello Concerto, Wind Quintet. Adventures, Nouvelles aventures.EH.

May 20, 8pm. **Royal Philharmonic Orchestra**, conductor Menuhin; Colin Carr, cello. Tippett, Concerto for double string orchestra; Walton, Cello Concerto; Elgar, Enigma Variations.FH.

May 21, 7.45pm. **Lionel Rogg**, organ. Bach, Trio Sonatas BWV525 & 530, Fantasy in G BWV572, Partite diverse: O Gott, du frommer Gott BWV767, Prelude & Fugue in C BWV547.EH.

May 22, 7.45pm. **Handel Opera Orchestra & Chorus**, conductor Farncome; Delith Brook, Ann Mackay, sopranos; Peter Bamber, tenor; Henry Herford, baritone. Handel, Occasional Oratorio.EH.

May 23, 3pm. **Amadeus Quartet**. Beethoven, Quartets in A Op 18 No 5, in B flat Op 133 (Grosse Fugue), in E minor Op 59 No 2 (Rasumovsky).EH.

May 23, 3.15pm. **Royal Philharmonic Orchestra**, conductor Menuhin; Tang Yun, violin. Schubert, Symphony No 5; Paganini, Violin Concerto No 1; Elgar, Enigma Variations.FH.

May 23, 7.30pm. **English Bach Festival Baroque Orchestra & Chorus**, conductor Norrington; Lynda Russell, soprano; Paul Esswood, alto; Peter Jeffes, tenor; Stephen Roberts, bass. Bach, Mass in B minor.FH.

May 24, 8pm. **Royal Philharmonic Orchestra, Royal Choral Society**, conductor M. Davies; John Lill, piano; Margaret Cable, mezzo-soprano; Ian Caddy, baritone. Hindemith, Te Deum; Beethoven, Piano Concerto No 5 (Emperor).FH.

May 25, 8pm. **New Symphony Orchestra**, conductor Ridley. Tchaikovsky, Fantasy Overture, Romeo & Juliet, Waltz from The Sleeping Beauty, Suites from The Nutcracker & Swan Lake, Marche Slave, Overture 1812.FH.

May 26, 7.45pm. **London Sinfonietta**, conductor Henze; Linda Hirst, mezzo-soprano; Antony Pay, clarinet. Henze, King of Harlem, Le miracle de la rose.EH.

May 26, 8pm. **Royal Philharmonic Orchestra**, conductor Wright; Malcolm Binns, piano. Tchaikovsky, Capriccio Italien, Piano Concerto No 1, Symphony No 6 (Pathétique).FH.

May 27, 8pm. **London Symphony Orchestra**, conductor Sinopoli. Mahler, Symphony No 6.FH.

May 31, 8pm. **Shura Cherkassky**, piano. Beethoven, Sonata in C minor Op 13 (Pathétique); Mendelssohn, Scherzo a Capriccio in F sharp minor; Bartók, Sonata; Chopin, Polonaise-Fantaisie Op 61, Ballade in F minor Op 52; Hofmann, Kaleidoskop; Liszt, Don Juan Fantasy.FH. (Preceded by a talk about Cherkassky the Artist by Hans Keller, 5.55pm. RFH Waterloo Room. £1.)

WIGMORE HALL
Wigmore St, W1 (935 2141).

May 1, 7.30pm. **Howard Shelley**, piano. Rachmaninov, Preludes Op 23 Nos 5, 4, 3, 2, Sonata No 1; Mussorgsky, Pictures from an Exhibition.

May 3, 7.30pm. **Sarah Walker**, mezzo-soprano; **Joyce Nixon**, violin; **Catherine Wilmers**, cello; **Leslie Howard**, piano. Beethoven, Piano Trio in E flat Op 1 No 1; Berlioz, La captive; Villa-Lobos, Suite for mezzo-soprano & violin; Harris, Abraham Lincoln Walks at Midnight; Arensky, Piano Trio in D minor Op 32.

May 4, 7.30pm. **Gwenneth Pryor**, piano. Bach/Rachmaninov, Prelude, Gavotte & Gigue from Partita in E for violin; Chopin, Sonata No 2; Scriabin, 24 Preludes Op 11.

May 5, 8, 12, 7.30pm. **Sándor Végh**, violin; **András Schiff**, piano. *Complete Beethoven violin & piano sonatas*: May 5, Sonatas Nos 1, 2, 3, 7; May 8, Sonatas Nos 8, 4, 9; May 12, Sonatas Nos 5 (Spring) 6, 10.

May 9, 7.30pm. **Alban Berg Quartet**. Beethoven, String Quartet in D Op 18 No 3; Schönberg, String Quartet No 4; Schumann, String Quartet in A Op 41 No 3.

May 14, 7.30pm. **Peter Katin**, piano. Brahms, Four Piano Pieces Op 119; Beethoven, Sonata in C Minor Op 111; Ravel, Sonatine; Liszt, Vallée d'Obermann, Jeux d'eau à la Villa d'Este, Mephisto Waltz No 1.

May 15, 7.30pm. **Gabrieli String Quartet**; Moray Welsh, cello. Haydn, Quartet in G Op 77 No 1; Arensky, Quartet No 2 for violin, viola & two cellos; Schubert, String Quintet in C Op 163.

May 16, 7.30pm. **Jeanette Pilou**, soprano; **Geoffrey Parsons**, piano. Debussy, Chansons de Bilitis, Mandoline, Beau soir, Noël des enfants qui n'ont plus de maisons; Poulenc, C. Airs chantés; Duparc, L'invitation au voyage, Chanson triste, Le manoir de Rosemonde, Phidylé; Fauré, Nell. Après un rêve, Notre amour.

May 18, 25, 7.30pm. **Mitsuko Uchida**, piano. *Mozart piano sonata cycle*: May 18, Sonatas in F K280, in D K284, in G K283, in B flat K333; May 25, Sonatas in B flat K281, in D K311, in C K309, in A minor K310.

May 20, 7.30pm. **Thames Chamber Orchestra**, conductor Dobson; Harold Lester, fortepiano. J.C. Bach, Sinfonia in G minor Op 6 No 6; Mozart, Piano Concerto in A K414, Symphony No 29; Haydn, Symphony No 46.

May 22, 7.30pm. **Fitzwilliam String Quartet**; Allan Schiller, piano, Tchaikovsky, Quartet in B flat; Orton, Kaleidos; Shostakovich, Piano Trio in E minor Op 67; Beethoven, Quartet in B flat Op 130 with Grosse Fugue Op 133.

May 23, 3pm & 7.30pm. **Songmakers' Almanac**; Hildegard Heichele, soprano; Anthony Rolfe Johnson, tenor; Richard Jackson, baritone; Graham Johnson, piano; Gabriel Woolf, speaker. Songbiography of Heine: Schubert, Mendelssohn, Schumann, Franz, Wolf & others, lieder.

May 30, 7.30pm. **Leslie Howard**, piano. Beethoven, Piano Sonata in B flat Op 106 (Hammerklavier); Liszt, The complete waltzes.

BALLET

URSULA ROBERTSHAW

THE HIGHLIGHT of London Festival Ballet's season at the London Coliseum, the première of their new *Swan Lake*, takes place on May 25 (details in listings). Tickets for this performance carry donations for the LFB development fund. The production is sponsored by Barclays Bank.

□ Royal galas all too often provide frothy programmes of marshmallows, soufflés and whipped cream. However on May 20 Sadler's Wells Royal Ballet will present the first stage presentation of Ashton's ballet from the film *Tales from a Flying Trunk*, together with British premières of works by Bintley, van Manen and Ben Stevenson.

□ There will be two ballet performances in the Midland Bank-sponsored Covent Garden Proms season. On May 12 a triple bill includes the recently revived *Shadowplay*, a fine work by Antony Tudor; and on May 14 we are offered *Giselle* with *Afternoon of a Faun* and *Flower Festival at Genzano*.

LONDON FESTIVAL BALLET

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

Triple bill: Fokine's *Les Sylphides*, or *Chopiniana*, taught to LFB by Dame Alicia Markova who learnt it from its creator; London première of *The Storm*, Prokofyev's encapsulation of a play by Ostrovsky, to a Shostakovich score; *Etudes*, Harald Lander's exciting exposition of classical technique. May 3-5.

Triple bill: London première of *Switch Bitch* by Trevor Wood, danced to Shostakovich & based on a Roald Dahl story about an aphrodisiac perfume; *Sphinx*, Tetley's choreography, Martinu's score—enigmatic, as it should be, but beautiful to watch; *Verdi Variations*, a classical set of pieces by Prokofyev. May 6-8.

The Sleeping Beauty, in Nureyev's version & in Georgiadis's designs; lots of feathers, no fairies (just court dancers). May 10-15.

Giselle. The Mary Skeaping version, with fullish score & much traditional mime. May 17-22.



A new *Swan Lake*; designs by Carl Toms.

Swan Lake, world première of new production by John Field, with additional choreography by Maria Fay & Michael Pink to add to the well loved Petipa/Ivanov steps. Designs are by Carl Toms. May 25-29.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

Triple bill: Robbins's *Afternoon of a Faun*, a charming revelation of two ballet students awakening from self-absorption to awareness of each other; *Flower Festival at Genzano*, a reminder of the greatness that is still Bournonville; *Giselle*, the archetype of Romantic ballet. May 1, 5, 6, 8, 14.

Triple bill: *Les Biches*, Nijinska's sophisticated house-party romp, set to Poulenc's witty score; revival of *Shadowplay*, derived from *The Jungle Book* & danced to a score by Charles Koechlin. Antony Tudor's ballet contrasts the brute and the spirit, both ever-present in man, & the way experience tempers them both. *The Rite of Spring*, MacMillan's exciting version in Sidney Nolan's fine designs realize Stravinsky's score. May 12.

SADLER'S WELLS ROYAL BALLET

Sadler's Wells Theatre, Rosebery Ave, EC1 (837 1672/3, cc 278 0871 or 837 7505).

Bintley's *Meadow of Proverbs*, danced to Milhaud—inventive, funny & delightful; *Confessional*, Walter Gore's heavy drama interpretation of a Browning poem; *Twilight*, van Manen's observation of a cool urban romance; *La Vivandière*, *pas de six* that shows Romantic ballet at its charming best; *Façaade*, Ashton's well loved & witty visualization of Walton's score; *Coppélia*, Peter Wright's sensible & straightforward production; *Dances Concertantes*, spiky & idiosyncratic, like Stravinsky's score; *The Invitation*, MacMillan's powerful & effective ballet about the loss of innocence; *Elite Syncopations*, MacMillan's setting of Scott Joplin; MacMillan's *Concerto*, to Shostakovich, with its beautiful adagio second movement; Balanchine's *Prodigal Son* (Prokofiev music) with fine roles for the Prodigal & the Siren; Petipa's *Paquita*, a classical show-off display piece. May 11-22; royal gala May 20 (see introduction).

Out of town

BALLET RAMBERT

Lonely Town, *Lonely Street/Airs/The Rite of Spring* (Alston); *Night Music/new ballet* by Robert North, music Stravinsky, designs Picasso/Ghost Dances.

Theatre Royal, Brighton (0273 28488). May 3-8.

Airs/new North ballet/Ghost Dances; Night Music/Berlin Requiem.

Gaumont, Southampton (0703 29771). May 12-15.

Apollo, Coventry (0203 23141). May 26-29.

LONDON CONTEMPORARY DANCE THEATRE

Dances of Love & Death, Robert Cohan's award-winning view of famous lovers. Music is by Carl Davis & Conlon Nancarrow.

Grand Theatre, Leeds (0532 459351, cc). May 4-8.

Theatre Royal, Newcastle (0632 322061). May 11-15.

Theatre Royal, Glasgow (041-331 1234, cc). May 18-22.

Apollo, Oxford (0865 44544). May 26-29.

ROYAL BALLET

Manon, *The Sleeping Beauty*.

Theatre Royal, Plymouth (0752 669595, cc A, AmEx, Bc 0752 267222). May 17-22.

Isadora, *La Bayadère/Enigma Variations/Napoli divertimento*, *The Firebird/Gloria/The Concert*, *The Sleeping Beauty*.

Palace Theatre, Manchester (061-236 9922, cc 061-236 8012). May 25-June 5.

SADLER'S WELLS ROYAL BALLET

The Big Top, Milton Keynes (0908 679200, cc A, Bc).

Coppélia, *Giselle*, *Swan Lake*, *Meadow of Proverbs/The Dream/Façaade*, *Papillon*, *La Fille Mal Gardée*. May 24-June 12.

SCOTTISH BALLET

Romeo & Juliet, John Cranko's version restaged by Georgette Tsingirides & with designs by Jurgen Rose. May 4, 5.

Peter Darrell's *Tales of Hoffman*, based on Offenbach's opera, revived. May 6-8.

Hippodrome, Bristol (0272 299444, cc A, Bc, AmEx 0272 213362).

Romeo & Juliet only.

Grand Opera House, Belfast (0232 41919). May 18-22.

Variations on a Roco Theme, *Five Ruckert Songs*, *Napoli Act III*.

Perth Theatre, Perth (0738 21031). May 24, 25.

OPERA

MARGARET DAVIES

THIS MONTH sees the beginning of the festival season. Glyndebourne opens on May 24 with a revival of *Il barbiere di Siviglia*, followed next day by the first Prokofiev opera to be staged there: *The Love for Three Oranges*, which will be sung in French. New Sussex Opera make their third appearance at the Brighton Festival with a new production of *The Queen of Spades* by Tchaikovsky. In London the sixth Spitalfields Festival will present Gluck's rarely heard *Armide* in Hawksmoor's Christ Church in a production by Wolf Siegfried Wagner, great grandson of Richard Wagner.

□ John Tomlinson sings the title role in *Boris Godunov* for the first time when English National Opera visit the refurbished Palace Theatre, Manchester. The repertoire also includes their spectacular production of *Aida* and the musically superb, visually controversial *Pelléas and Mélisande*.

□ The Covent Garden Proms, sponsored by Midland Bank, include two celebrity recitals, given by Montserrat Caballé and Carlo Bergonzi (May 9 and 10), as well as performances of *Tristan und Isolde* and *Eugene Onegin*, for which there will be 700 stalls promenade places at £2.

□ An arts sponsorship programme has been launched by John Player and Sons to attract larger audiences to opera. In three years the company will spend more than £1 million on season ticket schemes run by the English National, Welsh National, Scottish and Opera North companies. Player's also continue their support of the Glyndebourne Festival by subsidizing this year's new production of Gluck's *Orfeo ed Euridice*.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 836 6903).

Eugene Onegin, conductor Simonov, with Gabriela Benackova as Tatyana, Benjamin Luxon as Onegin, Nicolai Gedda as Lensky. May 3, 7, 11, 15, 20, 22.

Tristan und Isolde, conductor C. Davis, with Jon Vickers as Tristan, Gwyneth Jones as Isolde, Donald McIntyre as Kurwenal, Gwynne Howell as Marke. May 13, 17, 21, 25, 29, June 2.

Simon Boccanegra, conductor Downes, with Renato Bruson as Boccanegra, Kiri te Kanawa as Amelia, Robert Lloyd as Fiesco, Franco Bonisolli as Gabriele Adorno. May 18, 24, 28, June 1, 5.

Pelléas et Mélisande, conductor Varviso, with Thomas Allen as Pelléas, Anne Howells as Mélisande, Gabriel Bacquier as Golaud. May 27, 31, June 3.

GLYNDEBOURNE FESTIVAL OPERA

Lewes, E Sussex (0273 812411/813424).

Il barbiere di Siviglia, conductor Cambreling, revival of last season's production by John Cox, with John Rawnsley as Figaro, Zehava Gal as Rosina, Robert Gambill as Count Almaviva. May 24, 26, 28, 30, June 5.

L'Amour des Trois Oranges, conductor Haitink, new production by Frank Corsaro, designed by Maurice Sendak, with Willard White as the King, John Pringle as Léandre, Richard Van Allan as Tchéliu, Nelly Murguio as Fata Morgana, Nucci Condò as Princess Clarice, Ryland Davies as the Prince. May 25, 27, 29, June 4, 6.

Out of town

BRIGHTON FESTIVAL

The Queen of Spades.

Gardner Centre, University of Sussex, Falmer.



John Tomlinson: to sing Boris with ENO.

Brighton (0273 685861). May 3, 4, 6, 7, 8.

ENGLISH NATIONAL OPERA

Palace Theatre, Manchester (061-236 9922, cc 061-236 8012).

Aida, *Pelléas and Mélisande*, *Die Fledermaus*, *Boris Godunov*. May 1-22.

OPERA NORTH

Grand Theatre, Leeds (0532 459351/440971, cc).

Così fan tutte, *Werther*, *The Flying Dutchman*. May 21-June 5.

SCOTTISH OPERA

Theatre Royal, Newcastle (0632 322061).

Tosca, *The Cunning Little Vixen*. May 4-8.

WELSH NATIONAL OPERA

Katya Kabanova, *Tosca*, *I Puritani*.

New Theatre, Cardiff (0222 32446, cc 0222 396130). May 18-29.

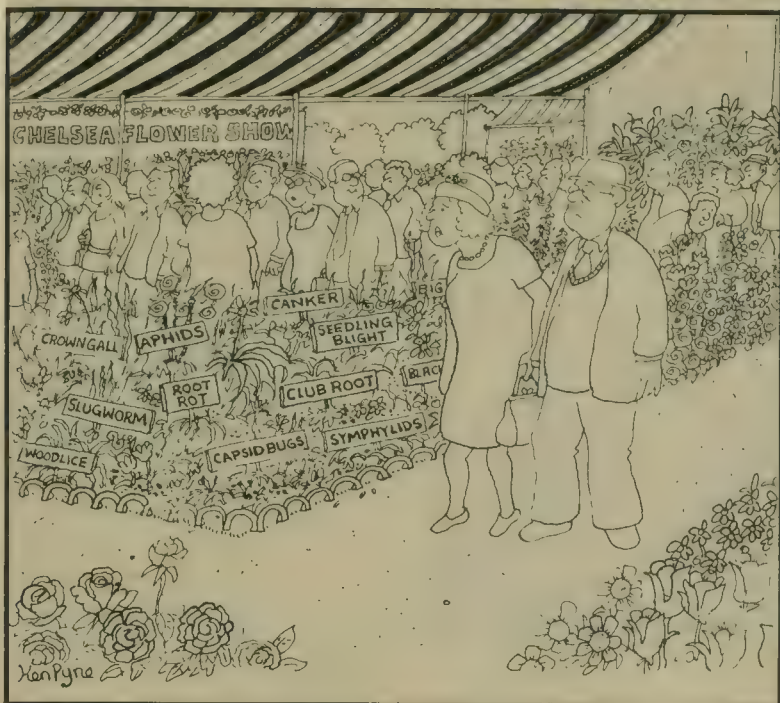
Hippodrome, Bristol (0272 299444, cc 0272 213362). June 1-5.

Review

Two works by the 17th-century Venetian composer Cavalli have had their British premières thanks to Scottish Opera and Phoenix Opera. In a performing version by Raymond Leppard *L'Egisto* filled the large Dominion Theatre on the Scottish company's visit to London with a kaleidoscope of orchestral colour; and Allen Charles Klein's imaginative set, a disc patterned with the signs of the zodiac, lit from beneath, made a ravishing background to a charming, inconsequential story of mixed-up lovers, finely sung by Della Jones, Delia Wallis and James Bowman. As part of the Camden Festival, Phoenix Opera presented a musically more austere version of *Eritrea*, prepared and conducted by Jane Glover, whose small orchestral forces, faithful to Cavalli's own scoring, matched the intimate scale of the Collegiate Theatre in this tale of amorous and political intrigue set in Assyria. Vocal honours went to James Bowman as the unhinged Theramene and to Sally Burgess in the title role. Camden's other production was a Donizetti double-bill given by Opera Rara, consisting of *Francesca di Foix*, a medieval comic melodrama, and *La Romanziera*, an *opera buffa*, both played and sung with the right respect for Donizetti's lively music and staged with ingenious irreverence by Sally Day. *La Romanziera* was updated to the 1920s and provided Della Jones with a plum role as a romantic novelist which she turned to excellent advantage, ably supported by Donald Maxwell and Russell Smythe.

LONDON MISCELLANY

MIRANDA MADGE



GARDENERS FLOCK to the Chelsea Flower Show (May 19-21) to meet the expert nurserymen and to examine the new varieties, including Harkness's Mountbatten rose which was incorporated in the wedding bouquet of the Princess of Wales. Military bands play each day from 2.30-4.30pm in the adjoining Ranelagh Gardens and you can eat strawberries and cream while you listen. On the final day many exhibits go on sale after 5pm.

On May 11 the Chelsea Physic Garden is having an open day. The garden was started in the late 17th century and contains such rarities as a cucumber tree, a Chinese willow pattern tree & a pomegranate. Plants are grouped according to their botanical family. See listings to find out how to get a ticket and for dates of other 1982 openings.

In conjunction with the Museum of London's exhibition of London silver 1680-1780 (see p109) two enterprising students from the Sir John Cass School of Art are giving a workshop on silversmithing on May 27. They will use a 19th-century bench from the museum's own collection and demonstrate the 18th-century methods of engraving, setting and chasing.

EVENTS

Until May 9. **Crafts of Bengal.** Craftsmen at work making pith work (shola), conch shell jewelry & village pots, printing textiles, weaving palm & carving wood. A man will also demonstrate Patua art—the skill of telling stories from old scrolls. Bengali crafts will be on sale. Commonwealth Institute, Kensington High St, W8 (602 3252). Mon-Sat 10am-5.30pm, Sun 2-5pm.

May 1-3 **May festivities** in Battersea Park. On all three days you will be able to watch a man thatch a roof or see how the fire brigade pump water, listen to steam organs or have a go on a merry-go-round. On Saturday there will also be maypole dancing & at 9pm a firework display. On Monday at 1pm you are invited to join the Pied Piper procession led by Petula Clark & children from *The Sound of Music*. Events start at about 11am.

May 1-3, 9am-5pm. **Wheels of Yesterday.** A rally of vehicles made before 1960—the oldest is a horse-drawn bus made in 1885. Steam engines, tractors, cars & working barn engines are parked along the central drive. On May 2 old commercial vehicles—buses, lorries & others—make the run down to Brighton: departure from Battersea Park from 6.30-9.30am, first arrivals at Marina Drive at 10.30am. Battersea Pk, SW11.

May 3, 11, 24, 25, 6pm. **Love Letters of a Portuguese Nun.** A drama by Patrice Chaplin based on letters written by a nun in 1668. National Theatre, South Bank, SE1 (928 2252). £1.50.

May 5, 6, 20, 27, 6pm. **Lloyd Reckord—Beyond the Blues.** Mostly Caribbean poetry selected & presented by Lloyd Reckord, Director of the National Theatre Trust of Jamaica. National Theatre,

£1.50.

May 6-10, 11am-7.30pm. **Health & Beauty Show.** Health foods & cosmetics, hairdressing, vibromassage, jacuzzis. The event is sponsored by *She* magazine & those with a copy will be admitted for £1.50, others £2. Kensington Exhibition Centre, 99 Kensington High St, W8 (entrance in Derry St). May 8, 10am-5pm. **Richmond May Fair.** With stalls on Richmond Green & around the parish church, a horse-drawn dray & a traction engine giving rides, fencing displays, English folk dancing, Punch & Judy & a procession of floats which leaves the Black Horse in Sheen Rd at 10am.

May 9, 7.30pm. **Sweete Themmes**, a celebration of the Thames in words & music devised by Mary Miller & Ashley Hutchings. Tradescant Trust, Museum of Garden History, St Mary-at-Lambeth (next to Lambeth Palace), SE1. £1.50.

May 11, 11am-5pm (last admissions 3.30pm). **Chelsea Physic Garden open day.** A chance to go into this botanic garden which was started in the time of Charles II. Chelsea Physic Garden, 66 Royal Hospital Rd, SW3. Admission by ticket only, apply to the Administrator enclosing a SAE. Other open days are June 19, July 16, Sept 23.

May 13, 6pm. **Last Chronicles**, a celebration of Anthony Trollope, the Victorian novelist. National Theatre. £1.50.

May 15, 2.30pm. **Private fire-brigades competition.** About 10 brigades race to rig their appliances & strike a target with a jet of water. Guildhall Yard. May 19-21. **Chelsea Flower Show.** Magnificent display of flowers, fruits & vegetables in the marquee, specially created gardens, stalls selling equipment

& garden furnishings. Royal Hospital, Royal Hospital Rd, SW3. May 19 8am-8pm £6.50, after 3.30pm £5.50; May 20 8am-8pm £5.50, after 3.30pm £4; May 21 8am-5pm £4. Children under 5 are not admitted. (RHS members' preview day May 18 8am-8pm.)

May 20, 3pm. **Beating the Bounds.** A procession makes its annual round of the parish boundaries & schoolboys armed with wands beat on the boundary marks. Afterwards at 6pm there is an Ascension Day service attended by the Lord Mayor. All Hallows-by-the-Tower, Byward St, EC3.

May 29-June 13. **Richmond Festival.** Begins with a buskers' competition on Richmond Green, judged among others by Derek Jewell. Every weekend of the festival there will be jazz, brass bands, gymnastics, boomerang throwing or archery on the Green & on June 5 a carnival procession of floats will arrive there for a grand picnic. John Ogdon, The English Chamber Orchestra, the Stan Tracey Sextet & others are giving concerts. Information from Peter Zander 940 9575 ext 247, tickets from The Pioneer Ticket Emporium, 71 The Square, Richmond (948 3362).

May 30, 31, 3-4.30pm, 6-7.30pm. **Band concerts in the Royal Parks.** The new season of concerts begins: on Sunday the music is provided by the Royal Army Medical Corps & on Monday by the Royal Engineers. St James's Pk, SW1.

FOR CHILDREN

Saturday morning shows for children: May 1, 11am **Tony Parkinson's World of Percussion**, children will be invited to help play conga drums, timpani, xylophones & a rock drum kit; May 8, 11 am **All Day Suckers** present *The Wardrobe of Wen*, a comedy revolving round a magic wardrobe; May 15, 10.30am *The Railway Children*, the classic film with Jenny Agutter & Bernard Cribbins; May 22, 11 am **Zippo & Co.**, a furiously fast clown show; May 29, 10.30am *The Tales of Beatrix Potter*, the film made by the Royal Ballet choreographed by Frederick Ashton. The Bloomsbury Theatre (formerly the Collegiate), 25 Gordon St, WC1 (387 9629). £1.50, children £1.

May 31-June 6. **Indian Life.** A chance to try on a sari, taste Indian foods, learn some Indian dance steps & try to play a sitar. People from India will help you to understand their way of life. Mon-Sat, sessions at 11am, noon, 3pm & 4pm, Sun 3pm & 4pm only. Commonwealth Institute, Kensington High St, W8 (602 3252).

LECTURES

MUSEUM OF LONDON

London Wall, EC2 (600 3699).

May 12-26, 1.10pm. Lectures in connexion with the exhibition "London's Silver": May 12, **The goldsmith at work in the 18th century**, Elaine Barr; May 19, **Rococo silver**, John Cooper; May 26, **Hall-marking** gold, silver & platinum, John Forbes.

May 6-27, 1.10pm. **Workshops** at which you can study objects closely & meet museum staff: May 6, **The photographic archive**, Mike Seaborne; May 13, **Preserving our textile heritage—some solutions**, Dilys Blum; May 20, **Health & sickness in London of the 16th & 17th century**, Rosemary Weinstein; May 27, **Silversmithing workshop**, students from the Sir John Cass School of Art.

NATIONAL PORTRAIT GALLERY

Trafalgar Sq, WC2 (930 1552).

The gallery is running a series of room talks all at 1.10pm while the lecture room is being refurbished: May 12, **Early Stuart portraits**, John Cooper; May 13, **Portraits by G. F. Watts**, Charles Ford; May 15, **The Capels & the Sharps**, John Cooper; May 19, **Industrialists & engineers**, Susan Morris; May 20, **Keats & his circle**, Deborah Froome; May 22, **17th-century intellectuals**, Charles Ford; May 26, **Decadence & modernism**, Richard Ormond; May 27, **Portraits by Sir Joshua Reynolds**, Deborah Froome; May 29, **Artists at work**, Susan Morris.

ROYAL FESTIVAL HALL, WATERLOO ROOM

South Bank, SE1 (928 3191).

May 7, 6.15pm. **Celebrities on the South Bank:** **Stephane Grappelli** talks about his life & career, with recorded musical illustrations. £2.30.

ROYAL SOCIETY OF ARTS

8 John Adam St, WC2 (839 2366).

May 10, 6pm. **Technology & the spoken & written word**, David Firnberg.

May 17, 6pm. **Satellite distribution** the next revolution in television, Andrew Inglis.

May 18, 6pm. **The industrial arts of India**, Robert Skelton.

Tickets free in advance from the secretary.

ROYAL INSTITUTE OF BRITISH ARCHITECTS

66 Portland Pl, W1 (580 5533).

May 4, 6.15pm. **The reconstruction of the European city**, Leon Krier. £1, RIBA members 50p.

TATE GALLERY

Millbank, SW1 (821 1313).

May 1, 2, 8, 9, 15, 16, 22, 23, 29, 30, 2.30pm. **Painting of the month:** David Hockney's "Mr & Mrs Clark & Percy", various lecturers.

May 5, 6.30pm. **The Good, the Bad & the Ugly:** the Battersea mural, Brian Barnes.

May 6, 1pm. **Harold Gilman & Spencer Gore**, Richard Humphreys.

May 9, 3pm. **Painters at home**, Laurence Bradbury.

May 15, 3pm. **Paul Klee: "to render visible"**, Laurence Bradbury.

May 27, 6.30pm. **Sutherland, an introduction**, Laurence Bradbury.

May 29, 3pm. **Ben Nicholson**, Roger Mills.

May 31, 1pm. **Mr Tate's pictures**, Krzysztof Cieszkowski.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

May 1, 3pm. **Paul Storr—silver designer**, Miranda Neave.

May 2-23, 3.30pm. **A Closer Look:** May 2, **The Shephard Buss c1590—the melancholy lover**, Carole Patey; May 9, **Selous's "Opening of the Great Exhibition"**, Geoffrey Opie; May 16, **Ashbee's fireplace from Maggie & Stump House**, John Compton; May 23, **Clodion's "Cupid & Psyche"**, Sarah Bowles.

May 5-27, **The Indian Heritage:** May 5, 1.15pm. **Tigers by Command—the court of Tipu Sultan**, Anne Buddie; May 12, 1.15pm, **Source of design in Mughal architecture**, Dr Yolande Crowe; May 27, 6.30pm, **The Mughal Epoch**, The Hon Robert Erskine.

May 16, 3.30pm. **European lace accessories & folk dress**, Imogen Stewart.

ROYALTY

May 5. **The Queen Mother** visits the YWCA Central Club to mark its Golden Jubilee. 16 Gt Russell St, WC1.

May 6, 5.30pm. **The Duke of Edinburgh**, Admiral of the Royal Naval Sailing Association, presents the prizes for the Whitbread Round the World Race. Whitbread Brewery, Chiswell St, EC1.

May 10. **Princess Anne**, President of the Save the Children Fund, attends a gala performance of *The Sound of Music*. Apollo Theatre, SW1.

May 11, 12.15pm. **The Duke of Edinburgh**, Patron of the Outward Bound Trust, attends a lunch organized by the Variety Club in aid of the Trust. Hilton Hotel, 22 Park Lane, W1; 6.30pm. **The Queen & the Duke of Edinburgh** attend a reception to mark the 150th anniversary of the Cottage Homes. Guildhall, EC2.

May 13. **The Queen** re-opens the restored Temperate House. Royal Botanic Gardens, Kew.

May 17. **The Queen, the Duke of Edinburgh & the Queen Mother** visit the Royal Horticultural Society's Chelsea Show. Royal Hospital, SW3.

May 18, 10.45am. **The Duke of Edinburgh** presents the Observer-Whitbread Essay Awards. Whitbread Brewery, Chiswell St, EC1.

May 20, 6pm. **The Queen & the Duke of Edinburgh** attend a reception given by the New Zealand Meat Producers' Board to mark the centenary of the arrival in London of the first refrigerated cargo of New Zealand meat. New Zealand House, Haymarket, SW1.

May 21, 6.30pm. **The Queen & the Duke of Edinburgh** attend the Men's World Badminton Finals. Albert Hall, Kensington Gore, SW7.

May 22. **Princess Anne & Captain Mark Phillips** attend the Final of the Football Association Challenge Cup Competition. Wembley Stadium.

May 27, 11.15am. **The Queen & the Prince of Wales** attend the Order of the Bath service. Westminster Abbey, SW1.

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BRIEFING

ART

EDWARD LUCIE-SMITH



Indian bronze caster: demonstrating his craft at the Serpentine.

THE EVENT OF THE MONTH is the comprehensive retrospective of work by Graham Sutherland, which opens at the Tate Gallery on May 19. The show covers the full range of Sutherland's activity, from the early, Samuel Palmer-ish etchings done in the 20s to the portraits and the late landscapes of his beloved Pembrokeshire. At the time of his death Sutherland's reputation was recovering from over-exposure in the media. It seems likely that this show will lead both critics and public to the rediscovery of a major 20th-century talent. Many of the best late works have never before been seen in England and come from Italian collections. (See Museums for information about Sutherland's war drawings at the Imperial War Museum & p64 for a major article on Sutherland.)

□ Ten Indian master craftsmen drawn from different regions of India can be seen at work in the Serpentine Gallery from May 8 to 31. They will demonstrate their methods of working stone, wood, marble, textiles, terracotta and bronze. During the course of the summer they will visit several different regional centres giving similar demonstrations. I suspect this imaginative presentation of traditional skills will prove to be the most popular event in the whole ponderous Festival of India.

□ At this year's Summer Exhibition at the Royal Academy some rich prizes are being offered to artists. The biggest of them is new—£5,000 offered by Johnson Wax for "the most outstanding exhibit". BP are giving a prize of £1,200 for the artist whose work receives most votes from the public, and even the Press are invited to vote. The artist who gets most votes from the assembled journalists on press day will receive £500 from Pimm's. The exhibition opens to the public on May 15.

□ A chance this month to see one of the most important of Joseph Wright of Derby's compositions. This has been lent to the National Gallery by the Derby Art Gallery. Entitled *A Philosopher Lecturing on the Orrery*, it is a fascinating reflection of the scientific spirit of the 18th century.

□ The Bath Contemporary Art Fair returns from May 28 to June 1, and a number of well-known London galleries are taking part in this attempt to proselytize the regions about the pleasures of collecting contemporary paintings, sculptures and graphics.

GALLERY GUIDE

BARBICAN CENTRE

Silk St, EC2 (638 4141). Art Gallery, Tues-Sat noon-9pm, Sun noon-6pm. May 3 & 31 noon-6pm. **Aftermath: new images of man 1945-54.** Includes work by Picasso, Giacometti, Matisse, Hans Hartung & Georges Mathieu. £2, OAPs, students & children £1. Until June 13. The Concourse. Daily 10am-10pm. **Contemporary Canadian tapestries.** 22 large works specially designed to be shown at the Barbican. Until July 4.

BEN URI ART GALLERY

21 Dean St, W1 (437 2852). Mon-Wed 11am-6pm,

Thurs 11am-7pm, Fri 11am-4pm. Closed May 3. **Mark Gertler**, the early & late years. Includes loans from major collections. Until May 27.

BROWSE & DARBY

19 Cork St, W1 (734 7984). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. Closed May 3. **Michael Salaman.** Work by this artist, now in his 70s, who studied at the Ruskin & Slade art schools & in Paris in the 30s. Until May 22.

COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm. Closed May 3 & 31. **Princes Gate**

Collection of Old Masters. The fabulous collection of Old Master paintings & drawings made by Count Seilern & steered to the Courtauld after many legal difficulties. Until Sept. £1, OAPs, students & children 50p.

FINE ART SOCIETY

148 New Bond St, W1 (629 5116). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. Closed May 3. **Bank Holiday: popular pursuits & public pleasures.** Late 19th- & early 20th-century paintings, drawings & watercolours including works by Sickert, William Nicholson & Nevinson. May 4-28.

GIMPEL FILS

30 Davies St, W1 (493 2488). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. Closed May 31. **Sergio Camargo.** This Brazilian artist first appeared in London at the Signals Gallery in 1964, at the height of the excitement about Kinetic Art, & has since had several exhibitions at Gimpel's. His work has an understated elegance which makes it always worth seeing. May 11-June 12.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri & Sat 10am-6pm, Sun noon-6pm. Closed May 3. **In the Image of Man.** Centrepiece of this year's Festival of India, an examination of the perception of the universe through 2,000 years of painting & sculpture. Until June 13. £2, OAPs, unemployed, students & everybody all day Mon & Tues-Thurs 6-8pm £1.

CHRISTOPHER HULL

670 Fulham Rd, SW6 (736 4120). Mon 10am-noon, Tues-Sat 10am-6pm. Closed May 31. **John Craxton.** The first one-man show for this distinguished English neo-romantic since 1971. May 27-June 30.

COLNAGHI

14 Old Bond St, W1 (491 7408). Mon-Fri 9.30am-5.30pm. Closed May 31. **French 19th-century drawings.** Includes work by Ingres, Boilly & Meissonier & Millet's study for the famous painting "L'Homme à la Houe". May 11-June 11.

WILLIAM MORRIS GALLERY

Lloyd Pk, Forest Rd, E17 (527 5544 ext 390). Tues-Sat 10am-1pm, 2-5pm, first Sunday in the month 10am-noon, 2-5pm. **Ten 20th-century houses,** an Arts Council exhibition documenting houses including Hoffman's Villa Stoclet, Frank Lloyd Wright's Falling Water & Hill House designed by Mackintosh. May 1-22.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. Closed May 3. **A Philosopher Lecturing on the Orrery** by Joseph Wright of Derby. The painting is lent by the Derby Art Gallery. May 1-31. **Watch this Space,** an exhibition about perspective. Visitors can look through a drawing frame & a camera obscura & play some simple drawing games. May 11-June 27. The National Gallery has now instituted a recorded information service: ring 839 3526 for opening times, details of exhibitions & information on lectures, quizzes & guided tours.

PRIMROSE GALLERY

50 Chalcot Rd, NW1 (586 9218). Mon-Fri 10am-6pm, Sat & Sun noon-5pm. Closed May 3. **The Best of Jonathan Cape,** illustrations by artists including John Burningham, Nicola Bayley, Helen Oxenbury & Kit Williams. Until May 30.

REDFERN GALLERY

20 Cork St, W1 (734 1732). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. Closed May 31. **Lawrence Preece.** A return to this gallery of a young British painter whose work reveals a special slant on the world. May 16-June 4.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **Summer Exhibition,** watercolours, paintings, drawings, sculpture, architectural drawings & models in great profusion. May 15-Aug 15. £2, OAPs, students, children & everybody up to 1.45pm on Sundays £1.35. **Royal Academy Retrospective.** Every Royal Academician gives at least one representative work to the Academy & this exhibition contains a selection of these treasures & other gifts & bequests. Until May 23. £1 & 50p.

SERPENTINE GALLERY

Kensington Gdns, W2 (402 6075). Mon-Fri 10am-6pm, Sat, Sun & May 31 10am-7pm. **The Living Crafts of India.** Nine craftsmen will be at work (except noon-2pm weekdays, 1-2pm weekends) & photographs, films & objects will give an idea of their homes in India. Some examples of Indian



Detail of *Helena Rubinstein* by Sutherland: retrospective at the Tate.

craftwork will be on sale May 8-31.

TATE GALLERY

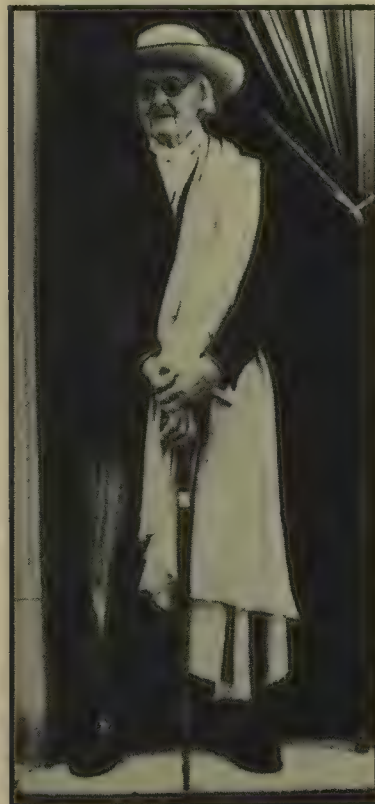
Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. Closed May 3. **Graham Sutherland**, a major exhibition covering all periods of the artist's work. May 19-July 4. £1, OAPs, students, children 12-16yrs & registered unemployed 50p, children under 12 free. **Selections from the print collection.** Works done between 1962 and 1981 by artists including Jim Dine, Hockney & Lichtenstein. Until June 6. **Modern Indian Artists.** Limited & conservative selection of work by six leading Indian artists working this century. Surely the Tate could have offered more generous hospitality? Until May 23. **Turner & the Sea.** Watercolours from the British Museum spanning Turner's career from 1794 to 1845. Until June 27.

WADDINGTON GALLERIES

34 Cork St, W1 (439 1866). Mon-Fri 10am-5.30pm, Sat 10am-1pm. Closed May 3. **Hamish Fulton.** Fulton uses photography as a means of exploring landscape & his own relationship to it, but still prefers to be known as a sculptor rather than a photographer. However you label them, his images are intriguing. Apr 26-May 22.

CHRISTOPHER WOOD GALLERY

15 Motcomb St, SW1 (235 9141). Mon-Fri 9.30am-5.30pm. Closed May 3, 31. **Victorian**



Gordon Craig photographed by Bill Brandt: on show at the National Portrait Gallery.

watercolours, including works by Birket Foster, Albert Goodwin & Charles Green. Until May 7. **Lark Rise to Candleford**, paintings & watercolours of Victorian cottage gardens & flowers to coincide with the Chelsea Flower Show. May 19-June 2.

Out of town

ASHMOLEAN MUSEUM

Beaumont St, Oxford (0865 57522). Mon-Sat 10am-4pm, Sun 2-4pm. **Oscar Nemon.** Sculpture by an artist best known for his portrayal of Churchill but capable of much greater variety than his current reputation suggests. Until May 23.

ASSEMBLY ROOMS

Bennett St, Bath. May 28 10.30am-8pm, May 29 & 30 10.30am-7pm, May 31 10.30am-6pm. **The Bath Festival Contemporary Art Fair.** Exhibitors include Agnews, The Bruton Gallery, Francis Kyle, Theo Waddington & Crane Kalman. £1 (includes catalogue), children 25p.

FITZWILLIAM MUSEUM

Trumpington St, Cambridge (0223 69501). Tues-Sat 10am-5pm, Sun 2-5pm. Open May 31. **Rain-pant Lions Press.** A show which celebrates five decades of work by this press, run by Will & Sebastian Carter, whom many believe to be the best fine-letterpress printers now working in England. May 11-June 27.

NEVILL GALLERY

2A York St, Bath (0225 66904). Mon-Sat 10am-5.30pm. **The English Garden**, paintings by Alfred Stockham. May 20-June 10.

SOUTHAMPTON CITY ART GALLERY

Civic Centre, Southampton (0703 23855 ext 464). Tues-Sat 11am-5pm, Sun 2-5pm. **Big Prints.** An Arts Council Touring Exhibition of prints on an unusually large scale by a number of modern masters, among them Caulfield, Hockney, Paolozzi, Jim Dine, Jasper Johns & Claes Oldenburg. Until May 23.

CRAFTS

BOARSTALL TOWER

Boarstall, Nr Aylesbury, Bucks (0844 238 201). Daily 11am-6pm. An exhibition of mosaics by **Dr Stephen Hall** & large ceramics, domestic earthenware & drawings of pots, flowers & figures by **David Garland.** The Tower is a 14th-century turreted gatehouse owned by the National Trust normally open by appointment only on Wednesday afternoons. May 16-23.

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm. **Precious Metals.** Jewelry & smithing using high-value metals. Apr 23-May 22. **Planters & Vessels.** Pots, jardinières, cache pots & urns, vases & troughs. May 28-June 26.

CASSON GALLERY

73 Marylebone High St, W1 (487 5080). Mon-Fri 10.30am-6pm, Sat 10am-1pm. **Michael Casson**, woodfired, saltglazed porcelain & stoneware, & porcelain-inlaid stoneware. May 10-22.

CRAFTS COUNCIL GALLERY

11/12 Waterloo Pl, Lower Regent St, SW1 (930 4811). Tues-Sat 10am-5pm, Thurs until 7pm, Sun 2-5pm. **Form around a vessel**, new ceramic work by Martin Smith. **West Coast Ceramics.** Work by Californian artists lent by the Stedelijk Museum, Amsterdam. Both until May 30.

PHOTOGRAPHY

KODAK MUSEUM

Headstone Drive, Harrow, Middx (0442 61122). Mon-Fri 9.30am-4.30pm, Sat, Sun & public holidays 2-6pm. **The Camera in Space.** An exhibition which shows how the space imaging systems work & the photographs of space which have been obtained. Until May 10.

NATIONAL PORTRAIT GALLERY

2 St Martin's Pl, WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. Closed May 3. **Bill Brandt Portraits.** About 100 photographs, the earliest taken when Brandt was an assistant to Man Ray in the 1920s. Included are portraits of Francis Bacon, Benjamin Britten, Picasso & Sir Alec Guinness. May 7-Aug 22. 50p, OAPs, students, registered unemployed & children 25p. **Artists at Work.** Paintings, drawings & photographs giving an insight into how various artists have worked from the mid 18th century to the present. Until June 13.



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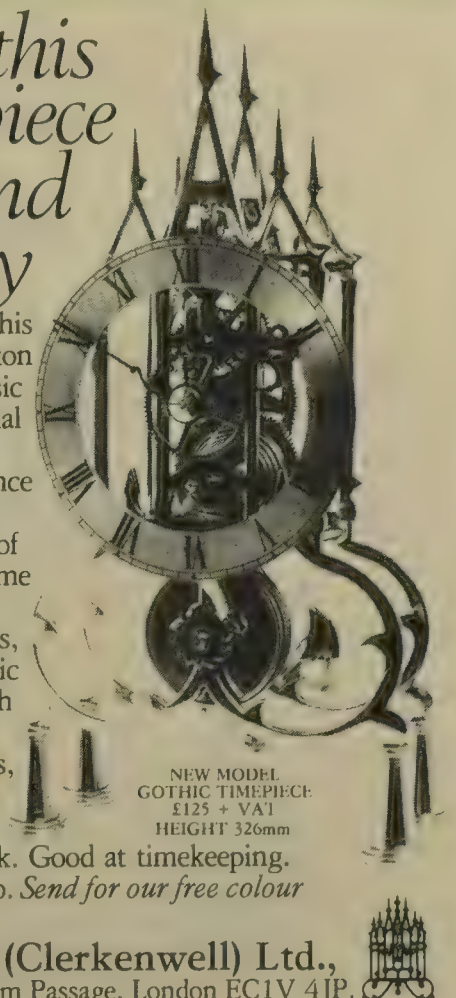
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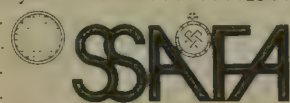
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MUSEUMS

KENNETH HUDSON

MAY is the ideal month to visit the Museum of Garden History at St Mary-at-Lambeth Church. It was created as a memorial to the Tradescants, who were gardeners to Charles I and brought back from their travels abroad many of the plants and trees which form the basis of the English garden as we know it today. Their famous nursery was in Lambeth and they are buried at St Mary's. This month the museum has a special exhibition of dried wild flowers from Sweden.

□ Also starting are Kites in May, at Burgh House; an exhibition of stamps designed by Edmund Dulac, at the National Postal Museum; and Towards a New Iron Age, at the V & A. The Festival of India is now well under way at several museums.

MUSEUM GUIDE

Admission free unless otherwise stated.

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs, 10am-6pm, Sun 2.30-6pm. Closed May 3. Last chance to marvel at the ingenuity & luxury of **Indian Playing Cards**. Indian cards used many different materials, including ivory, tortoiseshell & fabric, & were usually round, not rectangular. From the large & usually safely filed away collection of Bethnal Green's parent, the V & A. Until May 30. **Family Art**. "Every Home is a Living Museum", a travelling exhibition put together by Preston Polytechnic. Home-made toys, christening robes, patchwork quilts, birthday & Christmas cards, snapshot albums, decorations & even birthday cakes. Until May 20.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed May 3. **Excavating in Egypt**. A celebration of the centenary of the Egyptian Exploration Society, its creation, organization, discoveries & achievements. Until Sept 19. **From Village to City in Ancient India**. One of the Museum's offerings to the Festival of India. An opportunity to think about ancient Indian civilization in relation to the other great river civilizations of Egypt, China & Mesopotamia. Until Sept 5.

British Library exhibitions:

Japanese Popular Literature 1600-1868—all of it, from novels to guidebooks. Until June 27. **The Art of the Book in India**. 2,000 years of Indian manuscripts, most of them illustrated & on a great variety of materials, including bark, palm leaves, gold, silver & ivory, as well as humble paper. Until Aug 1. **Demons in Persian & Turkish Art**. Devils in late 15th- to early 19th-century Persian & Turkish MSS: Dracula fangs, blood-filled eyes & clawed feet. One of the more engaging & economical demons resembles two men, back to back. It travelled on all fours, using only one set of arms & legs. When the walking half got tired, the demon simply turned over & continued on the other pair of legs. Until Jan 16, 1983.

BURGH HOUSE

New End Square, NW3 (431 0144). Wed-Sun noon-5pm. Open May 3 & 31, 2-5pm. **Kites in May**. The complete kite mix, ancient & modern, weird & wonderful, & do-it-yourself. With practical flying sessions, under skilled guidance, on nearby Parliament Hill. May 1-30.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (602 3252). Mon-Sat 10am-5.30pm, Sun 2-5pm. **Design in India**. The development of what is officially called modern design, from the early 1940s to the present, illustrated by three-dimensional objects, models & photographs. Until May 23. **India & Britain**. 400 years of British links with India—the East India Company, the Raj, the struggle for independence, the role of India in today's Commonwealth. The Court Room of the Directors of the East India Company is on display, with the original ceremonial chairs, the Court Minutes, the ballot box & paintings. The final section shows how Indians came to live in Britain after 1947 & assesses their contribution to society. May 31-Aug 15.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed May 3. **Cecil Beaton War Photographs 1939-45**. This vintage exhibition shows Beaton's style & achievements as an official war photographer & his talent, probably acquired



Dulac's rejected design for the centenary of the stamp: at the National Postal Museum.

in self-defence, for making the ordinary seem unusual. Until Oct 10. 60p. OAPs & children 30p. **Conflict & Stability: European graphics 1917-22**. Posters, prints, drawings & printed ephemera chart social & political upheaval in central & eastern Europe. Until May 31. **Graham Sutherland: war drawings**. A showing of 150 studies in ink, gouache & pastel from a private collection. May 12-July 4.

LONDON TRANSPORT MUSEUM

39 Wellington St, Covent Gdn, WC2 (379 6344). Daily 10am-6pm. **Building a Reputation**: London Transport architecture, 1890-1980. Photographs, architects' drawings & models show how each line had its own individual style & its own pet architects. Penury has prevented much modernization, but what there is includes the now celebrated tile-panels of Sherlock Holmes at Baker Street. Until May 31. £1.60, children 80p.

MUSEUM OF GARDEN HISTORY

St Mary-at-Lambeth (next to Lambeth Palace), Lambeth Palace Rd, SE1. Daily 11am-5pm. **The Swedish Countryside Comes to London**. Wild flowers of Sweden, dried by Kerstin Carlsson's secret method which preserves much more of the original colour than has previously been possible. May 13-27. 80p, OAPs & children 50p.

MUSEUM OF LONDON

London Wall, EC2 (600 3699). Tues-Sat 10am-6pm, Sun 2-6pm. **London Silver 1680-1780**. The heyday of the London silversmiths: household plate, watchcases, buckles, jewelry & toys: methods of manufacture, costs of production, range of customers; reconstruction of 18th-century silversmith's workshop. Until 1983. **London's Flying Start**. An exhibition about the pioneers in the aircraft industry. Until May 9. 60p, OAPs, students & children 30p.

MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed May 3. **Vasna: Inside an Indian Village**. Complementing the more sober current exhibition at the British Museum, this shows what living & working in an Indian village is really like. Until 1983. **The African Textiles, Hawaii & The Solomon Islanders** exhibitions continue, as does **Asante: Kingdom of Gold**, a runner-up in the Special Exhibition category of the recently announced 1981 European Museum of

the Year Awards.

NATIONAL POSTAL MUSEUM

King Edward Building, King Edward St, EC1 (432 3851). Mon-Thurs 10am-4.30pm, Fri 10am-4pm. Closed May 3. **The Post Office at War, 1704-1881**. Letters from the 18th- & 19th-century campaigns. Development of the Indian Army Postal Service led to the tardy establishment of a comparable service for the British Army. British military uniforms, as shown on the stamps of the world. Until July 16. **Centenary of the Birth of Edmund Dulac**. This exhibition, which moves to Paris after its baptism in London, shows the influence of this out-of-the-ordinary designer of British stamps, especially during the period 1930-50. Dulac designed the stamp for the Anglo-French Alliance (1940), which never appeared because the German invasion of France stymied the Alliance. May 4-28.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm. Closed May 3. **Science in India**. More Festival of India: science, technology & medicine in India from early times to the present day. A big final section on contemporary developments includes nuclear power, space research, transport & rural technology. Until Aug 1.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Mon-Thurs, Sat 10am-5.50pm, Sun 2.30-5.50pm. Closed May 3. **The Indian Heritage**. The V & A's main 1982 exhibition. The decorative & fine arts of India before the Raj. Until Aug 15. £1.50. OAPs, students, children & everybody Sat & Sun 50p. **India Observed**. The landscape, monuments & people of India, as seen by British artists, professional & amateur, between 1760 & 1860. The age of innocence, before racism came over the horizon. Until July 4. **Towards a New Iron Age**. This first-ever international display of modern ironwork from Britain, east & west Europe, Japan & the USA contains examples, some more worthy of respect than others, showing the versatility of iron—fire-grates & candlesticks, weather-vanes & necklaces. With demonstrations & study days. May 12-July 11. 50p, OAPs, students & children 25p. The **Victorian Cast Court** has been re-furnished to look as it did when it opened in 1873. The casts are mostly of medieval & renaissance monuments.

Out of town

BEDE MONASTERY MUSEUM

Jarrow Hall, Church Bank, Jarrow, Tyne & Wear (0632 892106). Tues-Sat 10am-5.30pm, Sun 2.30-5.30pm. Open May 3 & 31 10am-5.30pm. **The Plan of St Gall**. Organized by Pro Helvetia, Switzerland & the University of California, the exhibition explains & illustrates the plan, made by Benedictines, 820-830, to standardize monastic architecture throughout Europe. Until June 4. 45p, students 30p, OAPs & children 20p.

CORNWALL AERO PARK

Helston, Cornwall (03265 3404). Daily 10am-5.30pm (last admission 5pm). **Air Sea Rescue in the South-West**. A permanent exhibition, organized in connexion with the English Tourist Board's Maritime England promotion. Adjoining Culdrose Naval Air Station, where the Royal Naval Search & Rescue helicopter crews are based. Until Oct 31. £1.60, children 90p.

PORTSMOUTH ROYAL NAVAL MUSEUM

HM Naval Base, Portsmouth, Hants (0705 22351 ext 23868/9). Mon-Sat 10.30am-4.30pm, Sun 1-4.30pm. **I Remember Nelson**. Costumes & sets from Central Television's four-part series on the life of Nelson. Until Oct. 30p, children 15p.

TUNBRIDGE WELLS ART GALLERY

Civic Centre, Tunbridge Wells, Kent (0892 26121 ext 171). Mon-Fri 10am-5.30pm, Sat 9.30am-5pm. Closed May 3, 31 & June 1. **Pamela McDowall: Pressed Flower Cartoons**. The creator of these lively collages lived in Tunbridge Wells. She died in 1972 & the majority of her collages, designed during the last three years of her life, now form part of the Gallery's permanent collection. May 4-12.

YORKSHIRE MUSEUM

Museum Gdns, York (0904 29745). Mon-Sat 10am-5pm, Sun 1-5pm. **The Vikings in England & in their Danish Homeland**. An Anglo-Danish exhibition covering 8th-11th centuries. About half of what is on show comes from the Coppergate excavations, York. Splendid catalogue. Until Sept 30. £1.50, children 75p.

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BRIEFING

SALEROOMS URSULA ROBERTSHAW

A MAJOR PRIVATE COLLECTION of English oak and walnut furniture, formed with the advice of R. W. Symonds, author of *Furniture Making in 17th- and 18th-century England*, comes up at Sotheby's on May 28. One item is a fine carved and panelled oak armchair, dated 1682 (estimate £1,500-2,000). There are also some good clocks in the same sale, including two by Knibb and three by Tompion.

□ An exceptionally fine Venetian diamond point engraved plate dating from the third quarter of the 16th century comes up at Christie's on May 26. The centre bears the arms of the Medici Pope Pius IV; a similar plate, but without the coat of arms, sold in 1980 for £11,000.



The Poppy Field by Arthur Redgate: Bonham's Chelsea Flower Show Auction, May 20.

□ Coincident with the Chelsea Flower Show, Bonham's have a sale on May 20 of paintings and porcelain with a floral theme. Pieces date from the 17th to the 20th centuries and estimates begin at about £50. The sale begins at 7pm, preceded by a Pimms reception to provide an English summer flavour to the occasion. Admission is by catalogue, which costs £4, and Bonham's are giving 10 per cent of the vendor's commission to the NSPCC.

□ We apologize for having whetted readers' appetites for a sale of the contents and fittings of Fribourg & Treyer last month. The directors of Finlay & Co, who now own the property, decided at the last moment that the objects were worth holding on to, and cancelled the sale. It is to be hoped that they will do the decent thing and display the items as a collection.

The following is a selection of sales taking place in London this month. Viewings are usually held on the day before the sale. Catalogues, often with illustrations, can be bought individually or for an entire season in any preferred subject. Further inquiries should be made to auction houses. Details of wine sales appear on p113.

BONHAM'S

Montpelier St, SW7 (584 9161).
May 6, 20, 27, 11am. European oil paintings.
May 6, 13, 20, 27, 2.30pm. European furniture.
May 7, 21, 11am. General ceramics & works of art.
May 11, 25, 11am. Silver & plate.
May 12, 11am. Prints.
May 13, 11am. Carved frames & European paintings.

May 20, 7pm. Still life, garden paintings & related porcelain.

May 21, 11am. Clocks, watches, barometers & scientific instruments.

May 26, 11am. Watercolours & drawings.

May 28, 11am. Jewels & objects of vertu.

CHRISTIE'S

8 King St, SW1 (839 9060).

May 5, 11am. Autograph letters & documents including correspondence between Marie-Antoinette & Count Hans Axel von Fersen, the draft of a Sherlock Holmes story by Conan Doyle, a story written & illustrated by Edward Lear & five letters from Mata Hari.

May 7, 11am. Victorian pictures.

May 11, 10.30am. Japanese ivory carvings & netsuke.

May 13, 11am. Oak furniture.

May 14, 11am. English pictures.

May 17, 11am. English pottery & porcelain.

May 19, 11am. Printed books including second, third & fourth folios of Shakespeare & a first edition of Spenser's *The Faerie Queene*; English silver.

May 20, 11am. English furniture & rugs.

May 21, 10.30am. Continental pictures.

May 25, 11am. Decorative & topographical prints including views of the Rhine by Louis Bleuler.

May 26, 10.30am. English & Continental glass.

May 28, 11am. Old Master pictures.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

May 4, 2pm. Goss, potlids, commemorative ware & Staffordshire portrait figures.

May 7, 2pm. Natural history specimens & sporting trophies.

May 11, 2pm. Motoring art & literature.

May 12, 2pm. Pictures, watercolours, drawings, prints & sculpture of American, Canadian, Australasian, Eastern, South African & Islamic interest.

May 13, 2pm. Lead soldiers & dinky toys.

May 14, 2pm. Dolls.

May 17, 6pm. Cartoon sale in aid of the Piccadilly Festival, St James's Church, Piccadilly. Work donated by cartoonists including Calman, Giles, Heath, Jak & Lurie.

May 18, 2pm. Objects of vertu & miniatures.

May 20, 2pm. Toys, trains, train sets & games.

May 24, 10.30am. Oriental scrolls & Indian miniatures.

May 25, 2pm. Railway art & literature; Fans.

May 27, 2pm. Cameras & photographic equipment.

May 28, 2pm. Art Nouveau & Art Deco.

June 3, 2pm. Mechanical music.

June 4, 2pm. Postcards, cigarette cards, Baxter prints, Stevengraphs & printed ephemera.

STANLEY GIBBONS

Drury House, Russell St, WC2 (836 8444).

May 12-14, 1.30pm. All-world stamps.

May 27, 28, 1.30pm. Great Britain stamps.

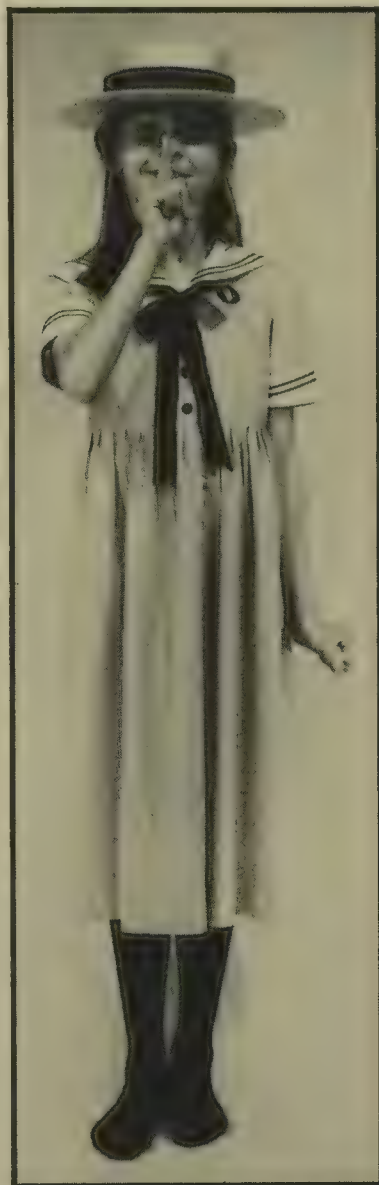
PHILLIPS

7 Blenheim St, W1 (629 6602).

SELECTIVE SHOPPING

MIRABEL CECIL

THE CAPITAL is particularly well provided with children's clothes shops. As well as an extensive range of department stores covering the full price spectrum, there are plenty of excellent small shops, often selling their own designs and happy to take special orders. Great savings are possible at the nearly-new, once called second-hand, shops which have been opening as the recession deepened. Mail order clothes for children are another big boon. They certainly help house-bound mothers to shop and other house-bound mothers to work, designing and making the clothes. I am all in favour of them especially as they are usually cheaper than shops because of their low overheads.



Sailor costume and straw boater: children's fashion at Chelsea Design Company.

The Chelsea Design Company in Sydney Street sells the best of British designs: traditional sailor suits with trousers for boys and skirts for girls costing between £41 and £52, straw boaters to complete the outfit for around £7.95, hand-knitted sweaters and exquisitely hand-smocked party dresses. What really caught my eye on a recent visit were the sort of christening robes that fairy-tale princesses are baptized in: delicate cream silk, richly edged with lace, and hand-embroidered. There are tiny silken caps with long ribbons to match. The outfits cost from £90 and would encourage anyone to have a large family in order to use them often.

The shop also stocks Cacharel clothes for boys and girls, including some charming

blouses with frilled collars for about £10, printed cotton culottes with shoulder straps for £27 and striped cotton seersucker pantaloons in white and blue (£19).

Zero Four, in South Molton Street, is a light, white and green shop with a comprehensive range of clothes from baby to teenage sizes. The stock is international and the prices are high, but during their January and July sales their top quality clothes are offered at substantial reductions.

For summer I noticed tartan cotton pinafore dresses with ruffled shoulders, and blue pinafore dresses with white sashes and frilled sleeves designed by Claudia for Emma Goad at £46.90 for a six-year-old size. Cheaper, and also stylish, are Cacharel's ravishing pale pink and white striped cotton dresses at £29.90 for a four-year-old. Espadrilles in striped canvas, which any little girl would love for the summer, are on average £9.90 and go from the smallest size to teenage. American-style frilled white socks are all the rage now and I cannot decide whether these are over the top or not. Zero Four stock them, as do the Chelsea Design Company; they cost about £2.50 a pair. Zero Four also stock daring beachwear for teenagers of Lolita-esque precocity.

Pierrot in Wandsworth Bridge Road is good both for clothes and for jolly accessories and toys. They have pictures consisting of the decorated letters of a child's name, mobiles and paper lampshades. I particularly liked their T-shirts decorated with dinosaurs, knowing all children's penchant for those beasts. They also stock Sun-and-Sand T-shirts. For first steps they have little quilted boots in cotton (£5.50) and they also make to order quilts embroidered with a child's name for £12.95.

In these days of recession, nearly-new shops are flourishing. One such enterprising venture is YoYo in Putney. May Mellors, a local woman, opened it last summer to sell equipment as well as clothes. Her stock is either second-hand, factory discontinued ranges of seconds, or discontinued lines. For instance, at the moment YoYo has new summer skirts for only 75p. T-shirts and vests are also under £1 and even jackets and trousers do not rise much above £5. Equipment sold at YoYo includes cots with mattresses from £35-£45, highchairs for about £16, swinging cribs for around £25 or about half normal shop prices. The factory seconds may be scratched, but are perfectly acceptable and not seriously damaged.

Try the Children's Bazaar in Sloane Street for good value second-hand "best" clothes, especially party frocks which are so expensive new. On my last visit there I bought my six-year-old daughter a pretty French navy blue dress with a lace collar for £11 and a tweed coat fully lined with wool for under £20.

In Covent Garden I noticed some charming woollen clothes made by Bootstrap Knitwear which is a mail order firm but also has

a stall in the market's Central Arcade on Wednesdays. They will send a catalogue of their reasonably priced knitwear range which comes in attractive, soft colours, for children from 2-8 years. Their knitted dress with long sleeves in two colours of wool is £12.99 or £13.99 depending on size.

Another imaginative children's clothes mail order firm is Bratclothes, based in Northamptonshire. This is particularly good for all-in-one suits in pretty colours with long or short legs, often elasticated at the ankle or tied with a ribbon. This summer Bratclothes is using a lot of Madras cotton and seersucker. Their cotton rompers, from three months to two years, are reasonably priced at £5.50-£6.50.

The Chelsea Design Company, 65 Sydney Street, SW3 (352 4626).

Zero Four, 53 South Molton Street, W1 (493 4920).

Pierrot, 174 Wandsworth Bridge Road, SW6 (736 1123).

YoYo, 277 Putney Bridge Road, SW15 (785 7699).

Children's Bazaar, 162 Sloane Street, SW1 (730 8901).

Mail Order:

Bootstrap Knitwear, 18 Ashwin St, E8 (254 0775—messages) and Covent Garden Market, Central Arcade every Wednesday.

Bratclothes, The Old Manse, Weston-by-Weedon, Nr Towcester, Northants. Both firms will send catalogues on request.

SPECIAL OFFER



Our summer special offer for children is a jolly clown suit complete with rosettes and ruffled collar. Its designer, Andrea Galer, has chosen a bright red cotton with black and white patterned rosettes and collar; and a medium blue cotton with red and white patterned rosettes and collar. These sturdy, machine-washable, all-in-one suits have a fancy dress appeal irresistible to small boys and girls.

For ILN readers the playsuit is available at £11.50. For home sewing it can be purchased in a ready-to-sew pack for £7.95. Sizes 1-4 years old.

To order the playsuit, please send details of which colour—red or blue—you would like; a cheque or postal order made out to Andrea Galer (adding £1 for postage and packing); and the age—1/2, 2/3, 3/4 years—height and chest measurements of the child to Clowns, Church Farm House, Barney, Norfolk. Dispatch will be within three weeks of receipt of order.

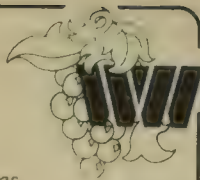
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BRIEFING

RESTAURANTS

JOHN MORGAN

"NEVER ON SUNDAY" was a famous Greek song in a famous film so how pleasant to find a Greek restaurant in London that is *always* on Sunday. Because it is no fun if you happen to live in or to be visiting the capital city and you fancy trotting out to eat on the Sabbath to discover streets of restaurants shuttered as if under siege. So that is the first reason for praising Andrea in Charlotte Street. Lunch is served on Sunday and so is dinner. Indeed the place has the unusual virtue of being open every day until three in the morning.

Greek food, I know, is not well regarded: the hot-shots of the palate avert the gourmet eye. That part of the Mediterranean suffered, as Aldous Huxley had it, from the depredations of the goat—a sly and sullen animal that destroyed vegetation and offered sour milk in return. But when sitting in a taverna on the beach in the sunshine on the island of Skiathos as the lobster is brought ashore and the chef asks exactly how you would like it, Greek cuisine is a different matter. In London's asphalt jungle, a separate judgment is needed. My view is that Greek food in London is good value for money. Menus may be limited, but you know what you are going to the restaurant for. In that light consider the following.

Andrea is open on Sunday partly because the doctors at University College Hospital nearby like somewhere to eat; the families of patients are also grateful. In the 60s I used to go there often. Then the décor was blue; now it is scarlet, French Second Empire, chandeliers and mirrored, with here and there some reminder of Greek Doric architecture. We drank a red wine from Cyprus, new to me, a Kykko at £4. We drank a Cypriot port, light certainly but unliverish: we were told it was made by virgin nuns and so saluted their celibacy. Much recommended is the chellow kebab. Unlike many Greek restaurants Andrea do not precook the lamb and the dish is improved by this fastidiousness. This excellent dish, with salad, is £3.

Charlotte Street is the street where the Greek eaters meet. There is the celebrated White Tower commanding a view down the road. I did not go there this time, but I know it well and it is good but more expensive than the others. The Little Akropolis is the next in price and a fine place. The service is immaculate yet cheerful. It has more than Greek food: the fillet of sole *bonne femme* is worth £6.50. They also serve wonderful pancakes. Try the rose petal jam at £1.50. I am told the banana flambé at £2.50 is not easily forgotten.

Past Andrea's you come to the place the young adore. I used to visit Anemos many years ago when it was, I think, farther along the street. I have a vague, perhaps unreliable, memory that once the restaurant was known as "The Fridge", since youngsters used to reach into a deep freeze which never closed and borrow a leg of lamb. Admitting to the proper fury of the middle-aged towards the young, I presumed my judgment would be suspect about such a jolly, heaving place, so I asked my 18-year-old-son to report on Anemos for me. He tells me that the moussaka is £3.40; that honey cake is 90p, that a sign there reads: "The management does not accept responsibility for injury while dancing on tables". His judgment is that it is a great place, a load of fun. Be warned.

Mercifully there is not, as there would be in Greece, much insistent Greek music in these eating places. In one charming restaurant in that other centre of Greek food in London, Camden Town, there was no music at all. Nontas is a familiar shortening of the surname of a famous Greek general of a few thousand years ago; and is the name of the restaurant's owner. It is popular, or at least it was on a brisk spring Saturday afternoon, with families. Very young children were present, but I would not let that put you off. There was also a customer with an especially stupid-looking dog. But stand firm; the food and drink were good and cheap and the service perfect. Warmly commended is the home-made ravioli (70p), the taramosalata (65p) and moussaka (£2.40) and don't miss the halva (40p), that delicate crushed romance between honey and sesame. How did it ever come about that we were told to beware of Greeks bearing gifts?

Andrea, 22 Charlotte St, W1 (580 8971). Tues-Fri & Sun noon-3pm, daily 6pm-3am. cc All £

Little Akropolis, 10 Charlotte St, W1 (636 8198). Mon-Fri noon-2.30pm, Mon-Sat 6-10.30pm. cc All ££

Anemos Kebab House, 34 Charlotte St, W1 (580 5907). Mon-Sat noon-3pm, 6pm-midnight. cc All £

Nontas, 16 Camden High St, NW1 (387 4579). Mon-Sat noon-2.30pm, 6-11.30pm. cc A, DC £

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Richmond Bridges on the river).**

Tapas

TAPAS at 30 Winchester Street SW1 is only a few hundred yards from its sister restaurant, **POMEGRANATES** in Grosvenor Road. The decor is similar, the same earth colours, Tiffany lamps and brass-potted palms.

The food is as eclectic, but the big difference is that, as the word "Tapas" suggests, you can taste several small exciting dishes rather than the formal three course meal. The wines fit the food and are strong on Spain, Portugal and South America.

Reservations 01-828-3366

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THE ILN GOOD EATING GUIDE

A changing selection of ILN recommended restaurants appears each month. Estimated prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Bistro d'Agrain

1a Beauchamp Pl, SW3 (589 3982). Mon-Sat noon-3pm, 7-11.30pm.

Dark, unpretentious French ambience with oil-cloth-covered tables & the day's special dishes chalked up on blackboards. Cheerful service & good value. cc All ££

Boulestin

Henrietta Street, WC2 (836 7061). 12.30-2.30pm, 7.30-11.15pm.

Renovated plush surroundings from Maxwell Joseph have given a new lease of life to this famous venue. Classical French cuisine. cc All £££

Carrier's

2 Camden Passage, N1 (226 5353). 12.30-2.30pm, 7-11.30pm.

The four-course set dinner at £16 can spiral higher with aperitif, wine, VAT & service. Pretty rooms but Robert Carrier's country restaurant at Hintlesham Hall in Suffolk offers better value. cc AmEx, DC £££

Chalcot's Bistro

49 Chalcot Rd, NW1 (722 1956). Daily 12.30-3pm, 7-10pm.

Colin Thompson & wife Lynn are getting deserved attention for their fine food & intimate NW1 surroundings. Must book. cc A, Bc, DC ££

Connaught Hotel Restaurant

16 Connaught Place, W1 (499 7070). Daily 12.30-2.30pm, 6.30-10.30pm.

A wonderful place for a treat in elegant surroundings with fine complicated dishes from Michel Bourdin, helpful hints from the sommelier through a wine list which need not prove expensive. cc A £££

Dumpling Inn

15a Gerrard St, W1 (437 2567). Mon-Fri noon-

2.30pm, 5.30pm-midnight, Sat, Sun noon-11.45pm.

The dumplings certainly are in: pork & beef especially. Excellent Peking duck, & toffee apples. Peking cuisine. cc AmEx, Bc, DC ££

A l'Ecu de France

111 Jermyn St, SW1 (930 2837). Mon-Fri 12.30-2.30pm. Mon-Sat 6.30-11.30pm, Sun 7-10.30pm.

Mainstream Parisian where the service is almost a meal in itself. Caviar, for those who own or rob banks, is £16 an ounce. Popular for parties. cc All ££

Le Gamin

32 Old Bailey, EC4 (236 7931). Mon-Fri noon-2.30pm.

The fixed price of £13.75 includes half a bottle of wine & on the menu are such delights as poached salmon with lobster sauce. cc All ££

La Gavroche

43 Upper Brook St, W1 (408 0881). Mon-Fri 7.30-11pm.

French cuisine fastidiously prepared & served. On its night Le Gavroche, now awarded the Michelin Guide's ultimate accolade of three stars, can deliver about the best food & wine in London. cc All £££

Golden Carp

8a Mount St, W1 (499 3385). Mon-Fri noon-3pm, Mon-Sat 6-11pm.

Good fish restaurant with sole bonne femme particularly enjoyable. If you like pancakes give them a throw here. cc All ££

The Grange

39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, Mon-Sat 7.30-11.30pm, Sat from 6.45pm.

Excellent two- or three-course set menu, offering a promising example of how prices can be kept down by limiting choice. Perfect service & altogether recommended. cc AmEx ££

Les Halles

57 Theobalds Rd, WC1 (242 6761). Mon-Fri noon-3pm, 7.30-10.30pm.

Good French provincial dishes in this popular lunchtime executive haunt. cc All ££

Odins

27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm, Mon-Sat 7-11.15pm.

The best of Peter Langan's three restaurants. Dine

in relaxed luxury surrounded by Hockneys, Proctors, English landscapes & portraits. cc None £££

Osteria

430 King's Rd, SW10 (351 0935). Mon-Fri noon-2.30pm, 7-11.15pm.

Italian food in a pleasant basement bistro with some tables set in semi-private alcoves. Imaginative menu & friendly service. cc AmEx, Bc £

La Poissonnerie de l'Avenue

82 Sloane Ave, SW3 (589 5774). Mon-Sat 12.30-2.30pm, 7-11.30pm.

Delicious fish & shellfish dishes, though the tables are very cramped & the hefty £2.50 cover charge tends to rankle. cc All £££

The Savoy

The Strand, WC2 (836 4343). Grill: Mon-Fri 12.30-2.30pm, 6.30-11.30pm. Restaurant daily 12.30-2.30pm, 7.30pm-1am, Sun until midnight.

Feelings are mixed about the refurbished Riverside Restaurant but the famous old Grill remains wonderful &, it is possible to eat relatively cheaply. But the lobster was £15.90. cc AmEx, Bc, A ££

Le Suquet

104 Draycott Ave, SW3 (581 1785). Wed-Sun 12.30-3pm, Tues-Sun 7.30-11pm.

Indulge yourself with the sumptuous *plateau de fruits de mer* when your party feels pangs for seafood. Meat is available but fish is the reason to come. cc AmEx £££

Tante Claire

68 Royal Hospital Rd, SW3 (352 6045). Mon-Fri 12.30-2pm, 7-11pm.

Superb sauces from chef Pierre Koffman have brought deserved success. The service & surroundings are plain & less compelling. Booking essential up to several weeks ahead. cc AmEx £££

Tapas

30 Winchester St, SW1 (828 3366). Mon-Sat 6-11.30pm.

Cosy, intimate basement restaurant where you can compose your own menu according to appetite from the huge range of excellent spicy starters. Crudités, aioli & homemade bread included in cover charge. cc All ££

Terrazza Est

125 Chancery Lane, WC2 (242 2601). Mon-Fri 12.15-3pm, 6.30-11.30pm.

Italian, airy & spacious upstairs, offering a set menu for £5.50 without service or wine. cc All ££

Thierry's

342 King's Rd, SW3 (352 9832). Mon-Sat 12.30-2.30pm, 7.30-11.30pm.

Fresh flowers decorate the tables in this fine restaurant where the food, wine, waitresses & even some of the clientele are French. cc AmEx, Bc, DC £££

White Tower

1 Percy St, W1 (636 8141). Mon-Fri 12.30-2.30pm, 6.30-10.30pm.

Attentive service in London's original, plush & upmarket Greek restaurant. Hors d'oeuvres & Aylesbury duckling among specialities. Retina available but also good French list. cc All £££

WINE

This month's wine auctions include:

May 4, 11am. Champagne, white burgundy, Rhine wines & claret. Bonham's.

May 12, 10.30am. Fine & inexpensive wines & vintage port. Sotheby's.

May 18, 11am. Inexpensive wines. Christie's South Kensington.

May 20, 11am. Claret & white bordeaux. Christie's.

May 26, 10am. Finest & rarest wines, spirits, vintage port & collectors' items. Sotheby's.

May 27, 11am. Port & sherry. Christie's.

Addresses appear in Salerooms on p110.

May 27-31. World Wine Fair & Festival. Exhibits from over 30 wine-producing countries, with 3,000 different wines available for tasting. Bristol Exhibition Complex, Canons Rd, Bristol, Avon. Daily 11am-4pm, 6-10pm. £5 includes souvenir glass goblet.

Peta Fordham's Wine of the Month

There can be cold nights in the English summer. Bolla's big, luscious Amarone, made from grapes dried in the cold open air of the northern Italian winter, is a wine to give welcome cheer. The 1974 is a winning example at £5.59 a bottle from Hedges & Butler, 153 Regent St, W1.

Peta Fordham's wine column appears on p73.



Wednesday Morning Coffee With The Cordon Bleu

The Cordon Bleu Cookery School invite you to their new Wednesday Morning Coffee and Advanced Cookery Demonstrations.

Starting 28th April to 14th July, the Summer Programme will feature new and favourite recipes for Summer Entertaining.

Coffee and homemade biscuits are served at 10.30, followed by a two-hour demonstration. Ticket price is £5.00.

For reservations, please contact:

The Cordon Bleu Cookery School,
114 Marylebone Lane, London W1.
Telephone: 01-935 3503.

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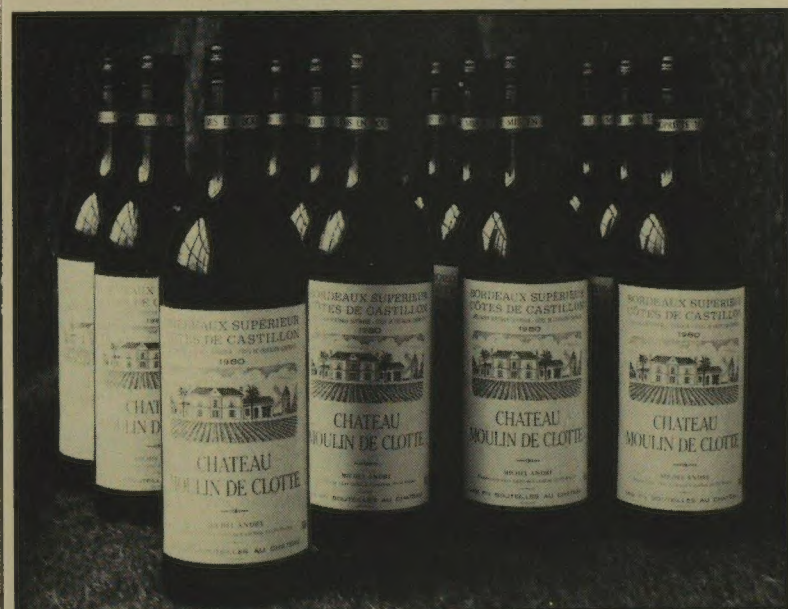
282, Uxbridge Road,
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Telephone 749 6953/749 5412
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ILN WINE OFFER



Two or three years ago the ILN became interested in the re-establishment of a vineyard in the Côtes de Castillon, taken over by one of our trusted sources. We are now able to offer readers the first vintage he is marketing, a Bordeaux Supérieur, Côtes de Castillon, which includes some grapes from 75-year-old vines. This is Ch Moulin de Clotte 1980, a soft, "easy" wine, with definite Merlot characteristics but plenty of Cabernet backbone. It reminds me of a Lussac-St Emilion. £38.50 a case, delivered anywhere on the UK mainland, from The Illustrated London News (Wine Offer), 4 Bloomsbury Square, London WC1A 2RL—Peta Fordham.



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BRIEFING

OUT OF TOWN ANGELA BIRD

MAY IS FOR merry-making, festivals and flowers—sometimes all three at once as in Spalding's annual flower parade on May 8. After a weekend of maypole dancing, May Day bank holiday on May 3 brings the start of the well-dressing season in Derbyshire and parts of Staffordshire (see also feature on page 51). Villagers decorate their wells with large panels depicting scenes usually on Biblical themes, executed entirely in leaves, flowers, mosses and lichens, in thanksgiving for their supply of water.

□ Scotland's Heritage Festival is a two-month programme of events in historic houses and castles, starting on May 1. Full details are given in a free leaflet from the Scottish Tourist Board, 23 Ravelston Terrace, Edinburgh. Britain's arts festival season gets under way, and the Arts Council's publication *Festivals in Great Britain 1982* (£1.75 from their shop at 8 Long Acre, WC2, or £2.25 by post from 105 Piccadilly, W1) gives information about over 200 music, drama, literature and poetry festivals.

□ A selection of gardens to visit will be published through the summer months, though for a wider choice several specialist publications are obtainable at modest prices from booksellers. These include *Visit an English Garden* (English Tourist Board, 60p), *Gardens Open to the Public* (National Gardens Scheme, 70p), *Gardens to Visit* (Gardener's Sunday, 40p) and *Properties Open 1982* (National Trust, 30p from NT properties or 55p from 42 Queen Anne's Gate, SW1).

□ The Queen performs the official opening of Kielder Water in Northumberland—the largest man-made lake in Britain—on May 26. From May 1 there are opportunities for walks, bird-watching in nearby forests or boating from Friday to Tuesday inclusive, and its 3,000 acres may be fished for trout from June 1.

May 1, 10am-11pm. **Padstow 'Obby 'Oss**. Large figures of red & blue horses, once thought to have frightened off invaders, dance accompanied by singing bands of pirates. Padstow, Nr Wadebridge, Cornwall.

May 1. **May Dancing**: 7am, Morris men & ribbon dancers skip to Coronation Green for the crowning of the May Queen, followed by a feast of egg-rolls. Shoreham-by-Sea, Nr Worthing, W Sussex.
May 1, 3, 4. **Minehead Hobby Horse**. The heavy canvas-covered horse accompanied by musicians leaves its stable at 5.30am on May 1, & spends most of the first day dancing round Minehead in company with a second horse before moving to Dunster to perform at the castle in the evening; May 3, 2pm. The horse visits Dunster for maypole dancing; May 4, 5pm. The two horses meet at Cher for a mock battle.

May 1-15. **Brighton Festival**. Ballet, opera, plays, films & exhibition; concerts by the LSO, Koenig Ensemble, Philharmonia Orchestra & the Hungarian State Symphony Orchestra; talks by Sussex authors including Doris Lessing & Paul Theroux. Also Brighton Fringe Festival including fun run, fireworks & children's events. Brighton, E Sussex (0273 29801).

May 2, 10.30am. **Randwick Wap Cheese Rolling**. After blessing at morning service three flower-covered cheeses are rolled three times round the church by Mayor, Wap Queen & congregation. Randwick, Nr Stroud, Glos.

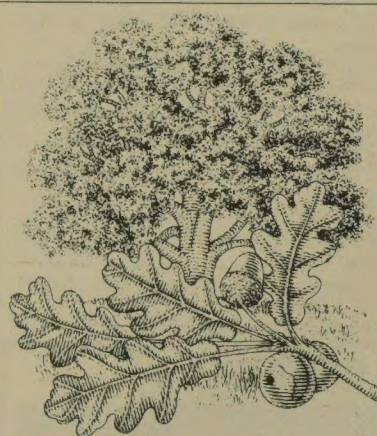
May 3, 11am. **Well Dressing**. The traditional blessing of the well is held at 11am, followed by a day of bands & displays. The well remains dressed until May 8. Newborough, Nr Burton-on-Trent, Staffs.
May 3, 1pm. **Ickwell May Day Celebrations**. Crowning of the May Queen is followed by maypole & folk dancing & a collection taken by two black-faced figures known as The Moggies. Ickwell, Nr Biggleswade, Beds.

May 6, 11am. **Great Torrington May Fair**. Local children dance round the maypole after the crowning of the May Queen. Gt Torrington, Nr Bideford, Devon.

May 6-9, 11am-6pm. **Living Crafts**. Craftsmen demonstrate 100 different crafts. Hatfield House, Hatfield, Herts. £2 (Sun £2.20), children £1.30.

May 8, 7am-5pm. **Helston Furry Dance**. The dance is performed at 7am, 10am, noon & 5pm by teenagers, children & local dignitaries, winding in & out of the town buildings, led by the Helston Town Band. Helston, Cornwall.

May 8, 1.30pm. **Spalding Flower Parade**. Huge floats, decorated in a maritime theme with a total of 10 million tulip heads, move in procession accompanied by 11 bands. Spectators should



RODNEY SHACKELL

Oak Apple Day, celebrating Charles II's escape from the Battle of Worcester: May 29.

arrive before the streets are closed at 1pm. The decorated floats are on display in the town centre until May 11, 9am-6pm, Sat £1, Sun £1.50, Mon, Tues 70p, children free.

May 15, 16, 9am-6pm. **International Air Fair**. Many types of aircraft from Spitfires, Hurricanes & Lancasters to the newest Tornados, & a display by the Red Arrows. Half the profit goes to help the Hendon Bomber Museum Appeal. Biggin Hill Airport, Nr Orpington, Kent. £3.50, OAPs & children £1.

May 16-29. **Malvern Festival**. Plays & concerts based on the works of Shaw, Elgar & their contemporaries. Malvern, Hereford & Worcester (06845 3377).

May 20. **Tissington Well Dressing**. The most famous of Derbyshire's well dressing events. Blessing at 11am; decorations remain until May 27. Tissington, Nr Ashbourne, Derbys.

May 21-June 6. **Bath Festival**. Concerts, exhibitions, tours, lectures, film shows & from May 28-31 a selling exhibition of contemporary art. Bath, Avon (0225 63362).

May 22, 4.30pm. **Cuckmere Valley Smuggling Festival**. The first event in a programme due to continue until September is a tug of war across the Cuckmere river, followed by a torchlight procession; May 23, 11am-1pm. Parade of decorated boats comes up river to Cuckmere. Cuckmere, Nr Alfriston, E Sussex.

May 28, 11am. **Royal Escape Yacht Race**. 110 yachts race to Fécamp in commemoration of the flight of Charles II to France in 1651. Opposite the

Old Ship Hotel, Brighton, E Sussex.

May 29. **Oak Apple Day**: Oak boughs adorn the gates of the Guildhall, Worcester to celebrate Charles II's escape from the Battle of Worcester; Castleton Garland Ceremony, 6.30pm. Procession accompanies a large pyramid of flowers borne on horseback to the Market Square for maypole dancing. Castleton, Nr Sheffield.

May 29, 30. **Bedford River Festival**. The first event is a river procession at 2pm on May 29, carnival, raft races & illuminated boats; the second day starts with a church service at 10am held on an island in the River Ouse & continues with water jousting, canoeing & rowing. Bedford.

May 29-31, noon-5pm. **English Civil War battles re-enacted**. Knebworth House, Knebworth, Herts. £2 includes visit to house, £1.60 park & battle displays only.

May 30, 10am. **Spring Holiday Air Show**, flying starts at 2pm. Shuttleworth Collection, Old Warden Aerodrome, Nr Biggleswade, Beds. £8 for car & all occupants.

May 30, 10am-5.45pm. **Kite Festival**. Fly your own kites or watch demonstrations. Woburn Abbey, Woburn, Beds. £1.50 for car & all occupants.

May 30, 31, 3.15pm & 4.15pm. **Medieval Jousting Tournament**. Bank holiday displays by costumed "knights" & caparisoned horses. Belvoir Castle, Grantham, Lincs. £1.50, children 80p includes admission to castle.

May 31-June 6. **Upottery Festival**. Biennial event which this year includes performances by Yehudi Menuhin & Jin Li, Robert Tear, Trevor Pinnock, Chinese instrumentalists & Prunella Scales's one-woman show *An Evening with Queen Victoria*. Upottery, Nr Honiton, Devon (0404 2094).

GARDENS

Apr 25-June 6. **Leonardslee Gardens**. Camellias, magnolias, scented azaleas & rhododendrons in an 80 acre valley garden with views across a string of lakes. Rock garden with dwarf azaleas. Nr Horsham, W Sussex. Wed, Thurs, Sat, Sun & May bank holidays 10am-6pm. £1.20, children 50p.

May 5, 6. **Frogmore Gardens**. Rare chance to visit the Queen's garden which includes a lake & the Royal Mausoleum. Windsor Castle, Berks. 11am-7pm. 30p, children 10p.

May 16. **Hackwood Park**. Pavilions, walks, ornamental pools & amphitheatre in this 80 acre ornamental woodland garden. Nr Basingstoke, Hants. 2-6pm. 50p, OAPs & children 15p.

May 29-31. **Claremont Garden**. Historic festival of flowers with floral designs reflecting the history of Claremont, built for Clive of India by Capability Brown in 1768. Claremont Fan Court School, Esher, Surrey. 10am-8pm. £2, children £1 includes admission to National Trust gardens.

Borde Hill Garden. Rhododendrons, rare plants, award-winning camellias & woodland walks. Nr Haywards Heath, W Sussex. Wed, Thurs, Sat, Sun & bank holidays 10am-6pm. 80p, children 30p.

Great Dixter. Typical English style with rose garden, mixed border & topiary in the grounds of a 15th-century manor house containing furniture & needlework. Northiam, Nr Rye, E Sussex. Tues-Sun & bank holidays 2-5pm. House & garden £1.20, children 40p, garden only 60p, children 20p.

Savill Garden. This 35 acre woodland in a corner of Windsor Great Park has flowering cherries, magnolias, azaleas, rhododendrons & primulas. Nr Englefield Green, Berks. Daily 10am-6pm. £1, OAPs 85p, accompanied children free.

ROYALTY

May 4. **The Queen & the Duke of Edinburgh** visit Merseyside.

May 5. **The Queen & the Duke of Edinburgh** visit Greater Manchester.

May 9. **Princess Anne**, President of the Save the Children Fund, attends a Service organized by the Wessex Walks Committee. Salisbury Cathedral, Salisbury, Wilts.

May 14. **The Prince of Wales** opens a new BBC studio & receives an Honorary Doctorate at the Open University & subsequently opens the new British Rail station. Milton Keynes, Bucks.

May 26. **The Queen**, accompanied by the **Duke of Edinburgh**, opens the Kielder Reservoir of the Northumbrian Water Authority. Bellingham, Nr Hexham, Northumberland.

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